

COLLABORATION BETWEEN A COMPOSER AND A PERFORMER
IN THE CREATION OF THE VIOLIN CONCERTO κένωσις (*KENOSIS*)
BY ELLIOTT BARK

by

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Introduction

The relationship between composer and performer in the production of solo concertos has invited many exciting collaborations between these two roles, especially because of the genre's history as a vehicle for virtuosic display by a soloist. Composers can naturally perform their own compositions, writing pieces for themselves and performing them impeccably in concerts, such as the Italian violinist Niccolò Paganini (1782–1840), the Belgian violinist Henri Vieuxtemps (1820–1881), and the Polish violinist Henryk Wieniawski (1835–1880). Many composers who write pieces for performers other than themselves, however, can try to convey their intentions by showing the performers details and nuances of the piece, but they may be unable to demonstrate what is required of every instrument in the orchestra at the level of technical expertise expected by those performers.

A different set of problems can arise when composers interact with performers while writing their compositions. In order to foster a successful premiere of a piece, composers must clearly notate expression, articulation, tempo markings, and dynamics for the performer. Contemporary compositions with innovative techniques require composers and performers to communicate and collaborate in even more detail than in the past in order to create a successful premiere. In addition, performers playing a premiere have no previous recordings or interpretations on which to rely, so the first performance serves as a model for any future performances.

The objective of this project is to observe the role a performer plays in working with a composer to successfully premiere a musical composition, with a particular focus on the violin concerto. While exploring the literature and discussions about the collaborations between composers and performers in the past, I became interested in working with a living composer in the creation of new music. Elliott Bark, a composer and conductor, graciously agreed to be part of this project and wrote a violin concerto for me titled *Kenosis*.

This document is divided into three chapters. Chapter I surveys the changing relationship between composers and performers over time, using seven violin concertos from different historical periods as examples. Chapter II provides a brief formal analysis of the concerto *Kenosis*, as well as information about the meaning of the title in relation to the piece. Chapter III, written in diary format, focuses on the collaborative process and exchange with the composer, Elliott Bark. It also tracks the process of rehearsals and recording sessions prior to the lecture recital in which the piece will be officially premiered, including any changes made before and during the rehearsals. Lastly, my own reflections on this collaboration are gathered in the conclusion.

Chapter 1: FAMOUS COLLABORATIONS ON VIOLIN CONCERTOS BETWEEN COMPOSER AND PERFORMER

This chapter discusses different types of collaborations between composers and performers over time in the context of the violin concerto. Boris Schwarz describes three different types of violin concertos: (1) those written by virtuosos primarily for their own use, (2) those dedicated by a composer to a performer, and (3) those few that were specifically composed for a particular interpreter.¹ While exploring the literature about the interactions between composers and performers in the past, I found the majority of violin concertos from the Baroque and Classical era were written for the composer's own use, such as the concertos written and performed by Johann Sebastian Bach (1685–1750) as the violinist or from the harpsichord,² and the concertos written by Wolfgang Amadeus Mozart (1756–1791) and presumably premiered by himself as a soloist.³ The autograph of the violin concerto by Ludwig van Beethoven (1770–1827) was dedicated to the violinist Franz Clement (1780–1842),⁴ but it is unclear whether Clement was involved as a collaborator in the creation of the concerto.⁵

This chapter provides seven different violin concertos which involved different types of collaboration between composers and performers, serving examples of Schwarz's latter two types. The violin concerto by Felix Mendelssohn (1809–1847) is regarded as one of the first

¹ Boris Schwarz, "Joseph Joachim and the Genesis of Brahms's Violin Concerto," *Musical Quarterly* 69, no. 4 (1983): 503.

² Michael Steinberg, *The Concerto: A Listener's Guide* (New York: Oxford University Press, 1998), 11.

³ *Ibid.*, 324.

⁴ The autograph has the inscription "Concerto par Clemanza pour Clement primo Violino e direttore al teatro a Vienna Dal L v. Bthvn 1806," quoted in Steinberg, *Concerto*, 81.

⁵ Clive Brown, "The Violin Concertos of Franz Clement and Ludwig van Beethoven," Rachel Barton Pine, accessed March 28, 2019, <https://rachelbartonpine.com/the-violin-concertos-of-franz-clement-and-ludwig-van-beethoven/>.

violin concertos written by a composer whose primary instrument is not the violin and involves a fair amount of assistance from a professional violinist, Ferdinand David (1810–1873). Similarly, Brahms’s violin concerto involves one of the most active collaborations in history with his great violinist Joseph Joachim (1831–1907). John Adams’s violin concerto is also presented as an example of an active collaboration between Adams and his violinist, Jorja Fleezanis.

In addition, four more violin concertos by Sibelius, Stravinsky, Walton, and Shostakovich will be discussed. These were also dedicated to specific violinists, either in great admiration for their playing or commissioned directly by the performers, but the collaborations in these concertos were not as active as for the concertos by Mendelssohn, Brahms, and Adams. In fact, the concertos by Igor Stravinsky (1882–1971) and Dmitri Shostakovich (1906–1975) were more composer-centered collaborations. Nevertheless, even those concertos required some communication between composers and performers during the composition process. Some of these works involved more than one performer in the process of the collaboration, which I will investigate in this chapter. I will also survey any changes in the solo violin part that have been suggested by the performers and compare different versions of the works if any exist.

Violin Concerto in E minor, Op. 64, by Felix Mendelssohn (1844)

In his essay “Three Musical Intimates of Mendelssohn and Schumann in Leipzig: Hauptmann, Moscheles, and David,” William S. Newman wrote about more than a dozen musicians in Leipzig who had a close relationship with Felix Mendelssohn (1809–1847) and Robert Schumann (1810–1856), and he gave a detailed account of three of these musicians: Moritz Hauptmann (1792–1868), Ignaz Moscheles (1794–1870), and Ferdinand David.⁶

⁶ William S. Newman, “Three Musical Intimates of Mendelssohn and Schumann in Leipzig: Hauptmann, Moscheles, and David,” in *Mendelssohn and Schumann: Essays on their Music and its Context*, ed. Jon W. Finson and R. Larry Todd (Durham, N.C: Duke University Press, 1984), 87–98.

Hauptmann studied both violin and composition with Louis Spohr (1784–1859), a highly regarded composer and violinist of the time. After working as a chapel violinist and teaching theory and composition in Kassel for twenty years, Mendelssohn sent an invitation to Hauptmann to teach theory and composition at the new Conservatory in Leipzig in 1843, where he fostered many outstanding students including Ferdinand David and Joseph Joachim.

Moscheles, born in Prague, was a piano virtuoso who performed in many major European cities including Vienna, London, and Leipzig. In 1824, he met Mendelssohn and his sister Fanny for some “finishing” lessons on the piano, and Moscheles and Mendelssohn collaborated with each other in many concerts after that. In 1846 Mendelssohn invited him to the Leipzig Conservatory to serve as a piano faculty member.

Although Mendelssohn maintained close relationships with both these musicians, there is little doubt that the relationship between Mendelssohn and David was the most intimate. David, born in Hamburg, studied violin with Spohr and theory with Hauptmann while in Kassel. His friendly professional relationship with Mendelssohn began when he gave concerts in Berlin, and later Mendelssohn appointed him as the concertmaster of the Gewandhaus Orchestra.

Among the three different types of violin concertos described by Boris Schwarz, Mendelssohn’s violin concerto in E minor, Op. 64, is the perfect example of the third type: the few that were specifically composed for a particular interpreter.⁷ Although Mendelssohn completed this violin concerto in 1844, he had already conceived of this new composition six years prior, for his concertmaster David. He wrote in a letter to David dated 30 July 1838, “I’d like to do a violin concerto for you for next winter [season]; one in E minor is running through my head, and the opening of it will not leave me in peace.”⁸ In a subsequent letter, Mendelssohn

⁷ Schwarz, “Joseph Joachim,” 503.

⁸ Thomas Grey, “Orchestral Music,” in *The Mendelssohn Companion*, ed. Douglass Seaton (Westport, CT: Greenwood Press, 2001), 516.

expressed his need for David's advice and suggestions about violin technique in the creation of the concerto, adding, "you want it brilliant . . . but how is someone like me supposed to manage that?"⁹

Mendelssohn's high regard for David not only as a friend but also as a professional violinist is evident in the letter he wrote to David on 17 December 1844: "Today I must ask you a favor . . . I have changed a number of things in the solo part, too, and I hope they are improvements. But I would particularly like to have your opinion about all this before I give up the music irrevocably to the printer."¹⁰ He also politely listed questions he had while making some changes before the premiere of the concerto:

First of all, do you agree with the alteration in the cadenza and its being lengthened in this way? Is the part now written correctly and smoothly? The arpeggios have to be immediately in tempo and continue four-four till the entrance of the tutti; is this too exhausting for the player? How about the two measures on sheet 15? Further, is the alteration at the end of the first movement easily playable? I should think so.¹¹

Hans Christoph Worbs agrees that "David had some influence on the design of the violin part in exchanging ideas with Mendelssohn on technical issues," but also points out that Mendelssohn played a decisive role in the final shaping of the thematic ideas.¹² Worbs compares several drafts of the themes from the first movement with the final version, in which he implies

⁹ Steinberg, *Concerto*, 266.

¹⁰ Felix Mendelssohn-Bartholdy, *Letters*, ed. Gisella Selden-Goth (New York: Pantheon, 1945), 339.

¹¹ *Ibid.*, 339–40.

¹² Hans Christoph Worbs, "Die Entwürfe Zu Mendelssohns Violinkonzert E-moll," *Die Musikforschung* 12, no. 1 (1959): 80.

the alterations reflect the changes David proposed. (see Ex. 1.1–3).¹³ More comparisons between the manuscript and the final version can also be found in an article by Sir George Grove.¹⁴

Example 1.1. Mendelssohn, Violin Concerto, I, Beginning

1st version

2nd version

Final version

Example 1.2. Mendelssohn, Violin Concerto, I, Development, Theme 1

1st version

Final version

¹³ Ibid., 79–81.

¹⁴ George Grove, “Mendelssohn’s Violin Concerto,” *Musical Times* 47, no. 763 (1906): 611–15.

Example 1.3. Mendelssohn, Violin Concerto, I, development, theme 2

1st version

Final version

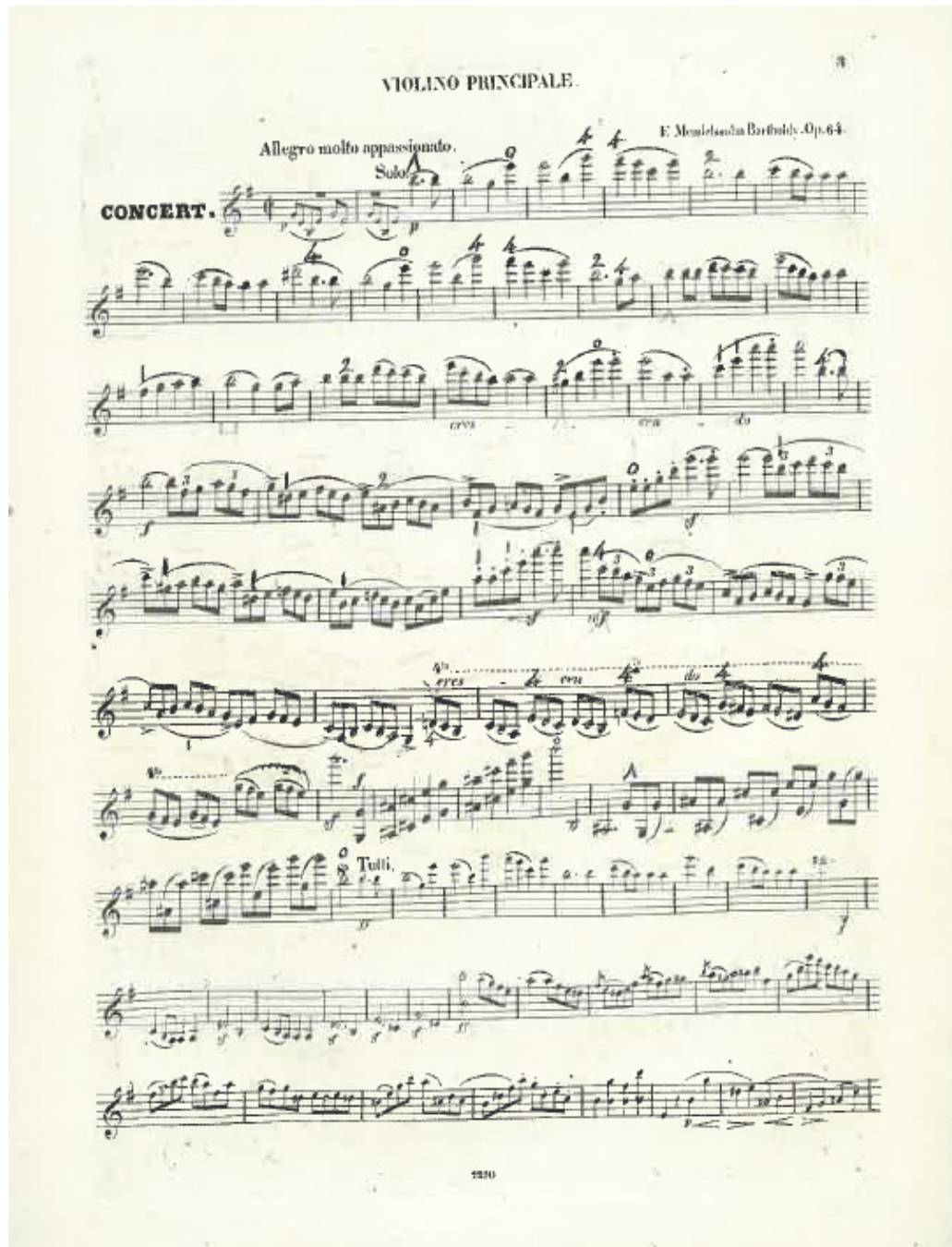
Throughout the collaboration with David, Mendelssohn polished the solo violin part and the orchestration. David premiered the work on March 13, 1845, under the baton of the Danish composer Niels Gade (1817–1890), because of Mendelssohn’s illness.¹⁵ Mendelssohn was able to conduct the concerto later in the same year with David again performing as the soloist.

Besides David, two more violinists worked on the parts and performed the concerto with the composer either conducting or on the piano: Joseph Joachim (1831–1907) and the Belgian violinist Hubert Leonard (1819–1890). Along with versions that had been edited by numerous leading violinists, including Joachim, Leonard Auer (1845–1930), Carl Flesch (1873–1944), and Zino Francescatti (1902–1991), Leonard’s edition was recently rediscovered in the library of the Royal Conservatoire of Brussels. This edition included a copy of the solo part in which Leonard edited the bowings and fingerings before the performance with Mendelssohn on the piano, demonstrating further collaboration on this work (see Figure 1.1).¹⁶

¹⁵ Steinberg, *Concerto*, 264–5.

¹⁶ Clive Brown, “New Aspects of the Interpretation of Mendelssohn’s Violin Concerto in E minor,” [T]akte: Das Bärenreiter-Magazin, accessed January 11, 2019, <https://www.takte-online.de/en/orchestra/detail/artikel/neue-aspekte-zur-interpretation-von-mendelssohns-e-moll-violinkonzert/index.htm>.

Figure 1.1. Mendelssohn, Violin Concerto, First page of Leonard's edition¹⁷



¹⁷ Clive Brown, *Performance Practices in the Violin Concerto Op. 64 and Chamber Music for Strings of Felix Mendelssohn Bartholdy* (Kassel: Bärenreiter, 2018), 33.

Violin Concerto in D Major, Op. 77, by Johannes Brahms (1878)

Described as “the most illuminating example of collaboration between composer and performer,”¹⁸ Johannes Brahms (1833–1897) and Joseph Joachim also formed a well-known composer-violinist partnership. As a young protégé of Mendelssohn who became a professor of violin at the Leipzig Conservatory at age seventeen, Joachim was a remarkable violinist and composer during his lifetime. In 1850 he accepted an offer from Franz Liszt to serve as Konzertmeister in the Grand Duke’s orchestra in Weimar, where he reached maturity as a composer. He dedicated his own Violin Concerto in G minor, Op. 3, to Liszt. Joachim, however, expressed discomfort with Liszt’s musical taste, which leaned toward the so-called “New German School.” In 1852, after leaving his position in Weimar, he filled the post as concertmaster and soloist of the Hanover Court orchestra. This position brought him great success, as well as a lifelong friendship with Robert and Clara Schumann, which also provided Brahms an opportunity to build an intimate relationship with the Schumanns several years later.¹⁹

Prior to their first encounter in Hanover in 1853, Brahms had already heard Joachim playing Beethoven’s Violin Concerto in 1848, which deeply impressed the composer, writing to the performer seven years later that “I reckoned the concerto to be your own. . . . I was certainly your most enraptured listener.”²⁰ The Hungarian violinist Ede Reményi (1828–1898) arranged Brahms’s and Joachim’s first meeting, suggesting that Brahms should visit his old schoolmate Joachim during their concert tour in Hanover. Brahms visited Joachim again in Göttingen in June 1853, thus solidifying their lifelong relationship.²¹

¹⁸ Schwarz, “Joseph Joachim,” 504.

¹⁹ Jan Swafford, *Johannes Brahms: A Biography* (New York: Vintage Books, 1999), 63.

²⁰ Swafford, *Johannes Brahms*, 47.

²¹ Florence May, *The Life of Johannes Brahms* (London: Edward Arnold, 1905), I, 112.

Soon after this visit the composer and performer quickly became close and arranged a series of concerts together. Joachim wrote to Gisela von Arnim in 1854, “I did not really feel at ease with him, although I once more realized all his good, his unusual qualities . . . Brahms is egoism incarnate, *without himself being aware of it*.”²² He went on to admit: “I have never come across a talent like his before. He is miles ahead of me.”²³ Joachim also collaborated actively with Robert Schumann, but his attitude towards each relationship was clearly different. Boris Schwarz argues “toward Schumann he [Joachim] had felt like a disciple, toward Brahms he was a friend on equal footing.” Joachim was more “self-assured” working with Brahms, whereas he was only a “servant” for Schumann, for whom he would “play exactly what was written no matter what he thought.”²⁴

Despite Joachim’s ambivalence towards Brahms’s personality, the musical collaboration between the two remained professional. When Brahms conceived the Violin Concerto in the summer of 1878, he could not think of anyone else than Joachim to consult with for advice on the work. This was not the first piece for which Brahms sought Joachim’s assistance; soon after their first meeting, Brahms had asked for advice on the order of his pieces to be published,²⁵ and after that they exchanged advice about their compositions and concerts. Twenty-five years later, although he was writing the concerto for his great friend, Brahms began writing sketches for the work before informing Joachim about his new composition. When Joachim received the letter

²² Johannes Brahms, *Letters from and to Joseph Joachim*, ed. Norah Bickley (New York: Vienna House, 1972), 91.

²³ Schwarz, “Joseph Joachim,” 505.

²⁴ *Ibid.*, 504.

²⁵ Their first correspondence can be found in Brahms, *Letters from and to Joseph Joachim*, 29–31. Brahms asked for Joachim’s opinion on Phantasie in D Minor for Piano, Violin, and Cello; Songs, Op. 2; Scherzo in E-flat Minor; Sonata in C Major; Sonata in A Minor for Piano and Violin; and Part-songs, Op. 6.

containing the solo violin part from the first movement as well as the opening of the finale with a request for advice and suggestions on violin technique, he excitedly replied:

to me it's a great, genuine joy that you're writing a violin concerto. . . . Here and there you'll find a note and a comment regarding changes—without a score, it can't really be relished. Most of it is manageable, some of it even very original, violinistically. But whether it can all be played comfortably in a hot concert-hall I cannot say before I've played it straight through.²⁶

Although he was already a prolific composer, Brahms continually sought Joachim's opinion on technical difficulties in both the solo violin part and orchestration throughout the course of composing the concerto. Brahms evidently needed assistance in writing a composition featuring a stringed instrument as soloist, as he wrote to Clara Schumann that "it is a very different matter writing for instruments whose nature and sound one only has a chance acquaintance with . . . from writing for an instrument that one knows as thoroughly as I know the piano."²⁷ For example, when Brahms mailed the solo violin part to Joachim for the first time, he asked the violinist to "immediately forbid the clumsy passages," which Joachim was overjoyed to do.²⁸ Upon receipt of Brahms's first draft, Joachim questioned the composer's choice to write a concerto for a solo stringed instrument against a giant orchestra. Brahms was pleased to make modifications in the orchestration to lighten the texture of accompaniment in certain sections.²⁹ Figures 1.4 and 1.5 show how the collaboration shaped and transformed the concerto.³⁰ Many parts of the concerto reflect Joachim's revisions, marked in the manuscript in red ink. For example, in Figure 1.4, Joachim changed the open A to open D, which would make the string crossing easier and help future

²⁶ Styra Avins, *Johannes Brahms: Life and Letters* (Oxford: Oxford University Press, 1997), 541.

²⁷ *Letters of Clara Schumann and Johannes Brahms, 1853–1896*, ed. Berthold Litzmann (New York: Vienna House, 1973), 117.

²⁸ Schwarz, "Joseph Joachim," 507.

²⁹ Campbell, *The Great Violinists*, 80.

³⁰ I-Chun Hsieh, "Performance of the Violin Concerto and Sonatas of Johannes Brahms with an Analysis of Joseph Joachim's Influence on his Violin Concerto" (DMA document, University of Maryland at College Park, 1997), 25–75.

violinists execute the work, incorporating their needs into the piece. However, Schwarz clarifies that “the red-ink changes in the score’s solo violin line were entered, not by Joachim, but by Robert Keller (Simrock’s editor) with pinpoint precision in a small neat hand; he transferred the corrections from Joachim’s personal copy of the solo violin part.”³¹

Example 1.4. Brahms, Violin Concerto, I, mm. 102–6

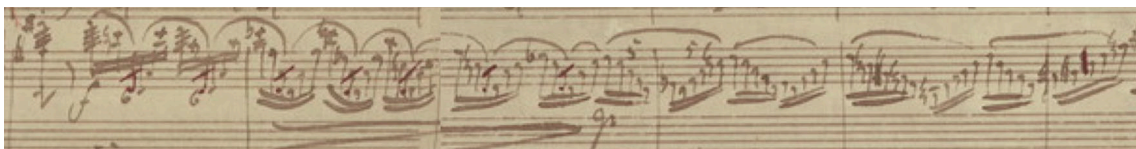
a. First version



b. Second version



c. Final version and Joachim’s revision marked in red ink (Manuscript)



³¹ Schwarz, “Joseph Joachim,” 512.

Example 1.5. Brahms, Violin Concerto, III, mm. 197–202

a. First version



b. Final version and Joachim's revision marked in red ink (Manuscript)



Brahms, however, often disagreed with suggestions from others, including Joachim. For example, the composer had used slurs over many notes to indicate phrases rather than the bowing direction, about which Joachim wrote to him: “with so many notes on the same [bow] stroke, it is better to divide the notes by several strokes. It can still sound as if it is played with one [stroke].”³² Despite Joachim’s efforts to convince him, Brahms refused to change the bowings and Joachim had to add the violinistic bowings to the part.³³ In fact, Brahms continued to argue about the bowings even after Joachim answered with his suggestions. The composer accepted only a few revisions, but still wanted to receive more of Joachim’s.³⁴ Schwarz pointed out that

³² Margaret Campbell, *The Great Violinists* (Garden City, NY: Doubleday, 1981), 80.

³³ Schwarz, “Joseph Joachim,” 522.

³⁴ Schwarz provides a summary of the correspondence between Brahms and Joachim, which clearly shows Brahms’s consistent arguments about the violin bowings and Joachim’s continuous assistance. *Ibid.*, 507–11.

Brahms did not completely rely on opinions from others, but rather “wanted to have several options from which to choose and retain his original ideas.”³⁵ Malcolm MacDonald argues that “often he seems simply to have wanted alternatives to choose from. Sometimes he adopted Joachim’s suggestions, sometimes he retained his originals.”³⁶ Karl Geiringer also points out that “it is characteristic of Brahms that he conscientiously asked his friend’s advice on all technical questions-and then hardly ever followed it,” and “the result of all the great violinist’s suggestions, which were almost entirely directed to excluding excessive difficulties from the solo part, is comparatively small.”³⁷ Examples 1.6a and 1.6b show several of Joachim’s suggested changes to a passage from the first movement that Brahms did not adopt, as shown in the final version in Example 1.6c.³⁸

Example 1.6. Brahms, Violin Concerto, I, mm. 337–40

a. Joachim’s suggestion #1



b. Joachim’s suggestion #2



³⁵ Ibid., 513.

³⁶ Malcolm MacDonald, *Brahms* (New York: Schirmer Books, 1990), 270.

³⁷ Karl and Irene Geiringer, *Brahms, His Life and Work* (New York: Da Capo Press, 1982), 255–6.

³⁸ Schwarz, “Joseph Joachim,” 515–6.

c. Brahms' final version



The premiere of the concerto was given at the Leipzig Gewandhaus on New Years' Day 1879, with Joachim as a soloist under the baton of Brahms, followed by several more concerts in Budapest and Vienna in the same month. Despite Brahms's hesitation, Joachim insisted on premiering the concerto and Brahms eventually agreed with Joachim.³⁹ The first few performances received negative critiques: Hellmesberger described the work as a “concerto not *for*, but *against* the violin.”⁴⁰ Despite the criticisms, Brahms was pleased with performances, as shown in his letter to his friend Elisabeth von Herzogenberg, dated January 1879: “Joachim played my piece more beautifully with every rehearsal, too, and the cadenza went so magnificently at our concert here that the people clapped right on into my coda.”⁴¹

The collaboration on this concerto between the two musicians did not end even after several successful performances. By the time Joachim gave the first public performance in England in February 1879 he had already memorized the concerto and expected a great success. Nevertheless, Joachim continued making an effort to revise the concerto prior to its publication later the same year.⁴² For example, he reinstated the marking “*ma non troppo vivace*” for the

³⁹ Avins, *Johannes Brahms*, 544–5.

⁴⁰ Schwarz, “Joseph Joachim,” 508.

⁴¹ *Johannes Brahms: The Herzogenberg Correspondence*, ed. Max Kalbeck (Freeport, NY: Books for Libraries Press, 1972), 77.

⁴² Correspondence between the premiere of the concerto and its publication can be found in Avins, *Johannes Brahms*, 547–50.

tempo of the finale with the explanation “otherwise too difficult.”⁴³ Joachim also suggested several *ossia* versions for violinists with small hands upon Brahms’s request (see Ex. 1.7 and 1.8). The composer approved these to be added to the original version when requesting some corrections of the concerto in his letter to Simrock’s editor.⁴⁴ Eight years after Brahms’s death, the concerto was reprinted at Joachim’s request, which included Joachim’s cadenza as well as with an introductory words; “Joachim’s Cadenza, written in December, 1878, was published separately as late as 1902.”⁴⁵

Example 1.7. Brahms, Violin Concerto, I, mm. 346–57, *ossia*



⁴³ Schwarz, “Joseph Joachim,” 514.

⁴⁴ Ibid., 519–20.

⁴⁵ Ibid., 513.

Example 1.8. Brahms, Violin Concerto, III, mm. 18–26, *ossia*



Later, Brahms and Joachim became estranged for several reasons: Joachim suspected adultery between his wife, Amalie Weiss, and Brahms's publisher Fritz Simrock (1837–1901), whereas Brahms unconditionally admired Joachim's divorcée Amalie even after the suspected affair. Brahms wrote his double concerto in 1887 for his old friend as a conciliatory gesture, which Joachim accepted. He dedicated the work to its first performers, Joachim and Robert Hausmann (1852–1909), the cellist of the Joachim Quartet.⁴⁶

Concerto for Violin and Orchestra by John Adams (1993)

John Adams (b. 1947) composed his only violin concerto between January and November 1993,⁴⁷ after Jorja Fleezanis suggested the idea in 1985. She was the Associate Concertmaster of the San Francisco Symphony and had participated in the world premiere and recording of Adams's *Harmonielehre*.⁴⁸ Adams was the first composer-in-residence of the San Francisco Symphony, and during his four years with the orchestra he worked closely with their Music Director Edo de Waart.⁴⁹ Fleezanis felt that "there was something in the language of the

⁴⁶ Swafford, *Johannes Brahms*, 539.

⁴⁷ John Adams, Rebecca Jemian, and Anne Marie De Zeeuw, "An Interview with John Adams," *Perspectives of New Music* 34, no. 2 (1996): 88.

⁴⁸ Steinberg, *Concerto*, 6.

⁴⁹ *Ibid.*

first violin part of *Harmonielehre* that suggested there was a bold language here that could translate into solo violin material, really showcasing the violin.”⁵⁰ She recalled writing Adams a postcard to encourage him to write a concerto after performing his work *Harmonielehre*:

During the first four years I was in the San Francisco Symphony we did the world premiere of two large works by John Adams for orchestra; *Harmonium* with Chorus in 1981 and *Harmonielehre* in 1985, both conducted by Edo De Waart. Immediately after the performances of *Harmonielehre* I remember commenting to my husband Michael Steinberg that John’s violin writing had surpassed the writing in *Harmonium* and led me to think he should consider writing a violin concerto. Without hesitation he told me I should write to John and tell him this right off. I remember where I was sitting when I boldly wrote to John on a picture postcard how excited I was by his new style of string writing and continued “I really think you could now consider writing a violin concerto.”⁵¹

Despite Fleezanis’s encouragement, Adams did not immediately respond with confidence to this idea; instead Adams wrote *El Dorado* for San Francisco Symphony, which the orchestra premiered in 1991.⁵² Eight years passed before the idea of commissioning Adams for a violin concerto arose again. By now both Edo de Waart and Fleezanis had moved to Minneapolis, he was the music director of the Minnesota Orchestra and Fleezanis was the concertmaster.⁵³ The Minnesota Orchestra, the London Symphony Orchestra, and the New York City Ballet co-commissioned the concerto.⁵⁴

Fleezanis remembers that collaborating with Adams on the violin concerto “was the most exciting collaboration in my life up to that point,”⁵⁵ although since then she has collaborated with many other composers and given other world premieres, such as Nicholas Maw’s solo violin

⁵⁰ Jorja Fleezanis, interview with Leah Chae, Bloomington, IN, January 2019.

⁵¹ Ibid.

⁵² Steinberg, *Concerto*, 6.

⁵³ Ibid.

⁵⁴ Kheng Keow Koay, “Baroque Minimalism in John Adams’s Violin Concerto,” *Tempo* 66, no. 260 (2012): 25.

⁵⁵ Fleezanis, interview with Chae.

sonata (1998), Aaron Jay Kernis's *Brilliant Sky, Infinite Sky* for solo voice, percussion, piano, and violin (1990),⁵⁶ and the *Ikon of Eros* by John Tavener, recorded in 2003 with the Minnesota Orchestra and Paul Goodwin conducting.⁵⁷

Adams and Fleezanis communicated through fax and phone calls. The first fax Fleezanis received from Adams, dated January 7, 1993, "Wir haben es angefangen" (We have begun it), announcing their collaborative journey.⁵⁸ Fleezanis recalled that she and Adams "had many faxes back and forth. 'Try this, play this,' and many times his passages just didn't work."⁵⁹ The parts she received were "tricky, it took great will and desire to bend my technique, work at how to play it, and see if I could actually in the end navigate it with my hands."⁶⁰ Because Adams was not a violinist, instead of a violin he used a fingerboard shaped device, the so-called "T-square", patented by the composer Donald Martino, which helped him determine the viability of certain chords and passages, but could result in some passages that were uncomfortable to play.⁶¹ When this device reached its limit because it lacked sound, Fleezanis became a more active collaborator in experimenting with the work's practicalities.⁶² Adams sometimes provided *ossia* for a certain section and let Fleezanis choose which one she thought would be more practical and violinistic. Example 1.9 shows the section that Adams suggested before making a final decision that they both agreed upon.

⁵⁶ Anne Mischakoff Heiles, *America's Concertmasters* (Sterling Heights, MI: Harmonie Park Press, 2007), 348.

⁵⁷ Jorja Fleezanis, email to the author, March 23, 2019.

⁵⁸ Steinberg, *Concerto*, 7.

⁵⁹ Heiles, *America's Concertmasters*, 347.

⁶⁰ Fleezanis, interview with Chae.

⁶¹ Steinberg, *Concerto*, 7. "T-square" is a fingerboard shaped device with four lines and positions of all the notes marked on those lines.

⁶² *Ibid.*

Example 1.9. Adams, Violin Concerto, III, mm. 30–39, *ossia* and final version⁶³

The image displays two pages of handwritten musical notation for John Adams' Violin Concerto, III, measures 30–39. The top page shows the 'ossia' version, with measures 30, 33, and 36. The bottom page shows the 'final version', with measures 33 and 36. The notation includes various musical symbols such as notes, rests, and dynamic markings like 'pizz.' and 'arco'. The 'ossia' version is marked with 'ossia' and the 'final version' is marked with 'Solo Violin' and 'Violin Concerto'.

For her, it was “torture to actually tell him ‘I don’t think I can play this. I don’t think this is playable.’”⁶⁴ But her philosophy from the beginning of the collaboration was to “give John as close to what he imagined he wanted in writing the piece.” That meant she had to describe, during

⁶³ During the interview with the author, Fleezanis shared the sketches and parts, and gave permission to share them in this document. Fleezanis, interview with Chae.

⁶⁴ Fleezanis, interview with Chae.

conversations with him over the phone or into his answering machine, exactly what in the passage was not allowing him to achieve a particular sound.⁶⁵

According to Fleezanis, Adams did not provide her with the orchestra score until very close to the rehearsals with the orchestra: “Initially I had no idea what would be happening in the orchestra or anything about the instrumentation”⁶⁶ Eventually Adams sent a piano reduction score with a midi recording John made of a piano reduction “which at least demonstrated the harmonic and rhythmic language I would encounter. Even more importantly it literally gave the sound world of the synthesizer that would deeply affect the second movement! That was introducing a unique color into the violin concerto canon and provided a special ambience for the mood of this movement which was called Chaconne: Body through which the dream flows.”⁶⁷

Example 1.10. Adams, Violin Concerto, Piano reduction provided by the composer

The image shows a handwritten musical score on aged paper. At the top, it is titled "VIOLIN CONCERTO" and "I. Chaconne". The score is written for a solo violin and piano. The violin part is on a single staff, and the piano part is on a grand staff (treble and bass clefs). The handwriting is in ink, and there are some annotations like "Solo Vln." and "p" (piano) throughout the score. The music features complex harmonic structures and rhythmic patterns, typical of John Adams' style.

⁶⁵ Fleezanis, interview with Chae.

⁶⁶ Fleezanis, interview with Chae.

⁶⁷ Fleezanis, interview with Chae.

Fleezanis premiered the concerto in January of the following year (1994) with Edo de Waart conducting the Minnesota Orchestra.⁶⁸ Music critic Alex Ross praised the work's slow movement, stating that it "can stand comparison with the instrumental lamentations of Britten and Shostakovich." Violinist Midori Goto described the concerto as "a true showpiece for the violin's range and character."⁶⁹ However, when Gidon Kremer began preparing the European premiere of the concerto with the London Symphony Orchestra, Fleezanis realized that the part now contained several passages that had fewer notes in certain double-stopped passages and toned-down string crossing passages than the ones she played in her performance.⁷⁰ Nevertheless, because Adams was aware that Kremer was the one who would eventually record the concerto, it had to be comfortable for him to play.

The examples below show some comparisons between the sketches, given by the composer, which were the "first version" that Fleezanis learned, edited, and eventually performed, and the parts that reflect changes made by Fleezanis. Fleezanis's part contains her own fingerings and bowings that she used during her performance, as well as some changes marked with pencil by herself, in the same way that Joachim made his own revisions on his part for the Brahms concerto, which was eventually transferred into the holograph score by the editor in red ink.

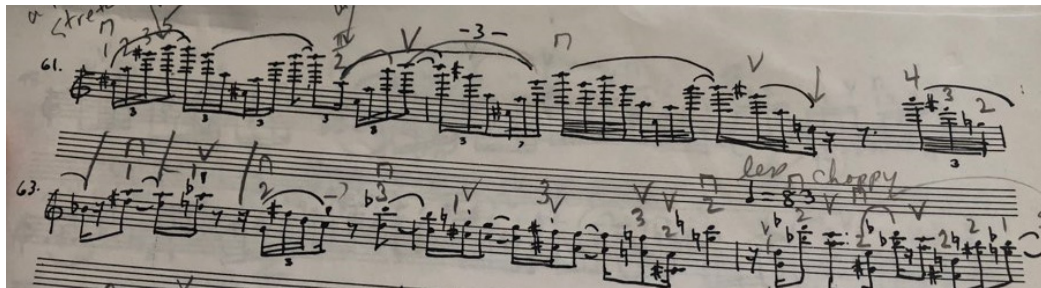
⁶⁸ Steinberg, *Concerto*, 3.

⁶⁹ Koay, "Baroque Minimalism," 25.

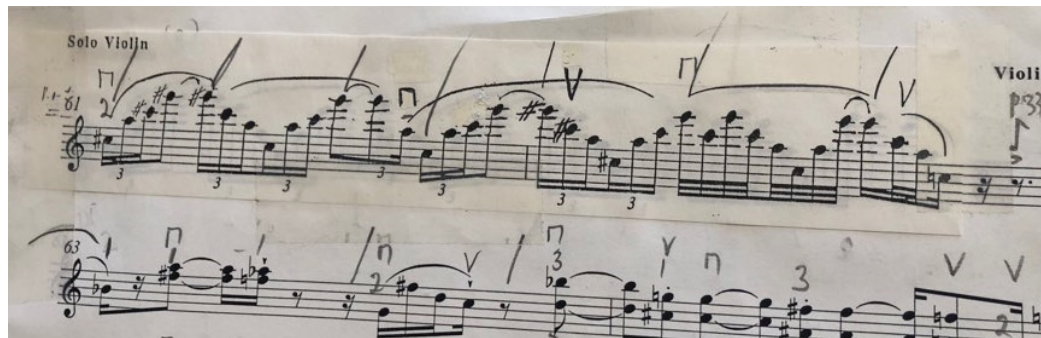
⁷⁰ Fleezanis, interview with Chae.

Example 1.11. Adams, Violin Concerto, I, mm. 61–65

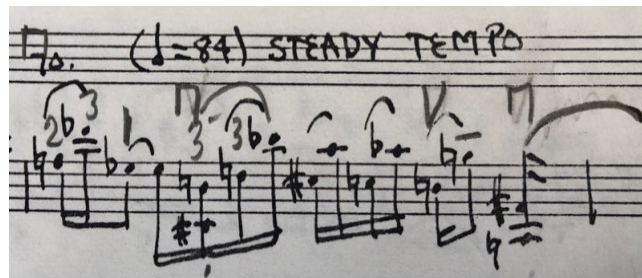
a. First version



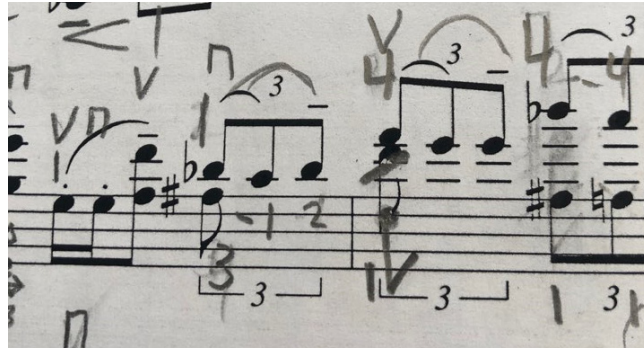
b. Final version



Example 1.12. Adams, Violin Concerto, I, m. 70, Tempo change



Example 1.13. Adams, Violin Concerto, I, mm. 311–12, Change of bowing and note



Violin Concerto in D minor, Op. 47, by Jean Sibelius (1904–05)

The Violin Concerto by Jean Sibelius (1865–1957) did not involve substantive collaboration between composer and performer, at least not until Sibelius completed the concerto in 1904. Sibelius, who dreamed of becoming a violin virtuoso but did not accomplish his dream, produced a great composition in this genre, exceptionally challenging but also idiomatic, without assistance from any great violinist of his day. Nevertheless, because of Sibelius’s violin performance background, I will explore how he composed one of the great violin concertos in the concert repertoire, on par with those by Brahms, Mendelssohn, and Beethoven. I will also investigate whether Sibelius involved any other musicians during the work’s creation and premiere.

Sibelius focused on the violin during his early musical studies and felt a strong connection with the instrument. He wrote, “music took hold of me with a power that soon set aside my other interests. . . . The violin carried me away entirely: the wish to become a great violinist was to be my greatest desire, my proudest ambition for the next ten years.”⁷¹ He began to study the violin at the age of fourteen, with Gustaf Levander, a military band leader in

⁷¹ Karl Ekman and Edward Birse, *Jean Sibelius; His Life and Personality* (London: A. Wilmer, 1936), 24.

Hämeenlinna.⁷² David Hurwitz describes Sibelius as “a fine violinist who just missed out on a concert career.”⁷³ He played chamber music as a part of his “family trio”⁷⁴ and publicly performed concertos by Viotti, Rode, David, and Kreutzer. During his stay in Vienna in 1891, he auditioned for the Vienna Philharmonic Orchestra. The jury “evaluated his playing as ‘not bad at all’ but advised him against a violinist’s career.”⁷⁵ Despite his active career and ambition as both a soloist and chamber musician, his nervousness on the stage as well as an injury to his right shoulder were major obstacles that eventually made him abandon his life as a virtuoso.⁷⁶

Given his serious desire to become a violin virtuoso, it would not be an exaggeration to say that Sibelius wrote the Violin Concerto for his own interest in the instrument, unlike other famous concertos composed for specific violinists in the composer’s mind. His first surviving composition, *Vattendroppa (Drops of Water)*, was written for violin and cello pizzicato.⁷⁷ Erik Tawaststjerna has suggested that writing the concerto was the way the composer “sublimated the virtuoso dream of his youth.”⁷⁸ Sibelius conceived the idea of writing a violin concerto in 1890 and sent a sketch of the concerto to his future wife, Aino.⁷⁹ In a letter dated 18 September 1902, he clearly tells his plan: “I have got lovely themes for the violin.”⁸⁰ Working occasionally on the

⁷² Robert Layton, *Sibelius* (New York: Schirmer Books, 1993), 10.

⁷³ David Hurwitz, *Sibelius: The Orchestral Music: An Owner’s Manual* (Pompton Plains, NJ: Amadeus, 2007), 16.

⁷⁴ Ekman & Birse, *Jean Sibelius*, 25.

⁷⁵ Glenda Dawn Goss, “The Violin Concerto,” in *The Sibelius Companion* (Westport, CT: Greenwood Press, 1996), 104.

⁷⁶ *Ibid.*, 104.

⁷⁷ Layton, *Sibelius*, 10.

⁷⁸ Goss, “Violin Concerto,” 104.

⁷⁹ Quoted in Jean Sibelius, *Violin Concerto in D minor, Op. 47* (London: Eulenburg Edition, 1985), III.

⁸⁰ Goss, “Violin Concerto,” 105.

concerto for the entire year of 1903, he finally sent the piano score to a German violinist, Willy Burmester (1869–1933), who eventually became an important performer of the concerto. Burmester praised the work, responding “I can say to you only one thing: magnificent!” He continued, “Of the future of this concerto I am convinced. Only once in my life have I uttered such words of enthusiasm to a composer: to Tchaikovsky, when he showed me his violin concerto.”⁸¹

Sibelius completed the first version of the concerto at the beginning of 1904, although it would be revised a few years later. Sibelius announced the dedicatee of the concerto to be Burmester, who would have premiered the work in Berlin in March. However, in order to alleviate pressing financial issues, Sibelius insisted on a premiere in Helsinki on February 8, 1904, a month before the date proposed by Burmester. Victor Nováček (1875–1914), the violin teacher at the Helsinki Music Institute, premiered the work with the Helsinki Philharmonic Orchestra conducted by Sibelius himself.⁸² The concerto, written by a composer who was a violinist himself, could have been premiered by Burmester and earned great success, but the substitute violinist failed to perform the work at a high standard. Nováček was “a far less distinguished player than Burmester” to manage the concerto’s demanding technical challenges.⁸³ Karl Flodin said of Nováček’s playing that it “offered up a mass of joyless things. . . . There were terrible sounds” and of the concerto itself, “the new Violin Concerto will not form a link in the chain of really notable modern creations in this genre. . . . The concerto is boring, a thing which one so far could not say of a composition by Jean Sibelius.”⁸⁴

⁸¹ Ibid.

⁸² Andrew Barnett, *Sibelius* (New Haven: Yale University Press, 2007), 160.

⁸³ Ibid.

⁸⁴ Goss, “Violin Concerto,” 107.

Soon after its pitiful premiere, Burmester wrote a letter to Sibelius: “Don’t let anything bother you; wander calm on your way and trust me. I shall play the Concerto in Helsinki in such a way that the city will be at your feet.”⁸⁵ Sibelius, however, disagreed with Burmester, instead deciding to discard the original version and revise the concerto. Sibelius’s attitude disappointed Burmester, and in addition, the publisher Robert Lienau included the concerto in the Richard Strauss concert series during the fall of 1905, when Burmester was already fully booked for other performances.⁸⁶ Carl Halíř (1859–1909), a fine Czech violinist and pupil of Josef Joachim, and concertmaster of the Berlin Court Orchestra, premiered the revised version with Richard Strauss conducting that orchestra. Burmester, who was eager to give its premiere but was rejected two consecutive times, became offended and refused to play the concerto. Therefore, the concerto was re-dedicated to the Hungarian violinist Ferenc von Vecsey (1893–1935).⁸⁷

Violin Concerto in D by Igor Stravinsky (1931)

Igor Stravinsky’s Violin Concerto also provides an example of a less active collaboration, or one where the composer has more control over the work. The American composer Blair Fairchild commissioned the work for violinist Samuel Dushkin (1891–1976).⁸⁸ Dushkin and his friend Willy Strecker developed the idea to persuade Stravinsky to write a violin concerto, when they were discussing contemporary violin music in Paris in 1930.⁸⁹ Stravinsky had doubts about composing a violin concerto at the beginning: “I hesitated at first, because I am not a violinist and I was afraid that my slight knowledge of that instrument would not be sufficient to enable me to

⁸⁵ Ibid., 109.

⁸⁶ Ibid.

⁸⁷ Barnett, *Sibelius*, 172.

⁸⁸ Igor Stravinsky and Robert Craft, *Dialogues and a Diary* (Garden City, NY: Doubleday, 1963), 79.

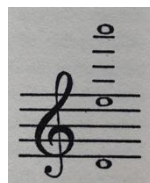
⁸⁹ Samuel Dushkin, “Working with Stravinsky,” in *Igor Stravinsky*, ed. Edwin Corle (New York: Duell, Sloan & Pearce, 1949), 179.

solve the many problems which would necessarily arise in the course of a major work specially composed for it.” Nevertheless, Strecker convinced him that Dushkin would be a good collaborator.⁹⁰ Dushkin heard back from Strecker a few weeks later that Stravinsky was interested in composing a concerto for violin and wanted him to be nearby. The violinist was delighted at the thought of collaborating with a composer, just like Brahms and Joachim or Mendelssohn and David.⁹¹ Dushkin already recognized his role “to advise Stravinsky how his ideas could best be adapted to the exigencies of the violin as a concert display instrument.”⁹²

After their first meeting went smoothly, Stravinsky started working on the Violin Concerto at his home in Nice. He wrote the first two movements and part of the third there, and subsequently completed the rest of the work in Voreppe, a small village near Grenoble in France. Dushkin wrote about the chord that opens each movement of the concerto (see Example 1.14):

Stravinsky took out a piece of paper and wrote down this chord and asked me if it could be played. . . . I had never seen a chord with such an enormous stretch, from the “E” to the top “A” and I said, “No.” Stravinsky said sadly, “*Quel dommage*” (“What a pity.”) After I got home, I tried it, and, to my astonishment, I found that in that register, the stretch of the eleventh was relatively easy to play, and the sound fascinated me. I telephoned Stravinsky at once to tell him that it could be done. When the concerto was finished, more than six months later, I understood his disappointment when I first said, “No.” This chord, in a different dress, begins each of the four movements. Stravinsky himself calls it his “passport” to that concerto.⁹³

Example 1.14. Stravinsky, Violin Concerto, Opening chord of each movement



⁹⁰ Quoted by Eric Walter White in *Stravinsky, the Composer and His Works* (Berkeley: University of California Press, 1979), 99–100.

⁹¹ Dushkin, “Working with Stravinsky,” 180.

⁹² *Ibid.*, 186.

⁹³ *Ibid.*, 182.

Dushkin described Stravinsky during the composition process as “always in [a] hyper-sensitive state. . . . intensely concentrated, grunting and struggling to find the notes and chords he seemed to be hearing.”⁹⁴ Although Dushkin was eager and pleased to collaborate with Stravinsky in any way, Stravinsky had more control within the collaboration. Dushkin noted that Stravinsky “behaved like an architect who if asked to change a room on the third floor had to go down to the foundations to keep the proportions of his whole structure.”⁹⁵ When Dushkin brought any arrangements or transcriptions of existing compositions he had worked on to share with Stravinsky, Stravinsky sometimes responded “you remind me of a salesman.” The composer would comment that Dushkin’s suggestions were similar to pushing fashionable merchandise, impersonating the violinist by saying “Isn’t this brilliant, isn’t this exquisite, look at the beautiful colors, everybody’s wearing it.” Stravinsky’s response to Dushkin’s suggestions was “Yes, it is brilliant, it is beautiful, everyone is wearing it—I don’t want it.”⁹⁶ However, Stravinsky’s musical personality and the originality with which Stravinsky approached creating music with the individuality of a specific instrument did not upset Dushkin, rather, he felt “happy. . . . as that had always been my own aim.”⁹⁷

Dushkin premiered the concerto in Berlin at the Philharmonie on October 23, 1931, followed by six more concerts in Frankfurt, London, Cologne, Hanover, and Paris in the same year, in which the program contained only the concerto with orchestra.⁹⁸ The concerto does not bear any dedication; instead Stravinsky left a note, “Cette oeuvre a été créée sous ma direction le 23 octobre 1931 au concert du Rundfunk de Berlin par Samuel Dushkin auquel je garde une

⁹⁴ Ibid., 184.

⁹⁵ Ibid., 186.

⁹⁶ Ibid.

⁹⁷ Ibid., 188.

⁹⁸ For the dates of concerto tours of Stravinsky and Dushkin with orchestra, see Igor Stravinsky and Robert Craft, *Stravinsky, Selected Correspondence* (New York: Alfred A. Knopf, 1982), 297.

reconnaissance profonde et une grande admiration pour la valeur hautement artistique de son jeu” (This work was first performed with me conducting on 23 October 1931 at a concert of the Berlin Radio by Samuel Dushkin, for whom I have a deep appreciation and great admiration for the high artistic value of his playing).⁹⁹

After the successful performances of the Violin Concerto, Stravinsky was concerned about the concerto that required a full orchestra, leading him to write a duet for violin and piano, titled *Duo Concertant*,¹⁰⁰ as well as a piano reduction of the concerto, so that the concerto could be performed along with other solo and duo works, regardless of venue. Dushkin collaborated on these compositions as well as some new transcriptions. He was often astonished that Stravinsky “altered details of the violin parts which I had extracted. I believe I am not exaggerating when I say that Stravinsky has thus given us a series of short pieces for violin and piano which, although they are transcriptions, have the flavor and authenticity of original works.”¹⁰¹ Dushkin admired Stravinsky’s insistence on using his own language, saying that his collaboration with the composer “taught me that the same kind of effort is necessary to assimilate other trends in contemporary music.”¹⁰²

The concerto was later used in *Balustrade*, the ballet George Balanchine produced for Wassily de Basil’s Original Ballet Russe in 1941, and Stravinsky regarded it as “the most satisfactory visualizations of any of my works.”¹⁰³

⁹⁹ White, *Stravinsky*, 367.

¹⁰⁰ Ibid., 103.

¹⁰¹ Dushkin, “Working with Stravinsky,” 190.

¹⁰² Ibid., 192.

¹⁰³ Stravinsky & Craft, *Dialogues and a Diary*, 80.

Concerto for Violin and Orchestra by William Walton (1939)

Jascha Heifetz (1901–1987), one of the great violinists of all time, commissioned William Walton’s (1902–1983) Violin Concerto. English composer and jazz musician Spike Hughes, a mutual friend of Walton and Heifetz, introduced the two collaborators.¹⁰⁴ After the success of Walton’s Viola Concerto the two were delighted to start on new concerto. The collaboration was a great opportunity for Walton to work with Heifetz, who had achieved musical and public transcendence as a violinist.¹⁰⁵ Yehudi Menuhin said of Walton’s Violin Concerto: “dedicated to Heifetz and edited by him, [it] bears witness of the minuteness of his planning, indicating expressive marks in unusual detail, tiny crescendo and diminuendi on single notes. He strove for a control so complete that each performance would be identical—a valid, admirable approach, but not mine.”¹⁰⁶

Besides the commission from Heifetz, a further commission came from another party. Arthur Bliss, on behalf of the British Council, wrote a letter to Walton in April 1938, asking him to write a violin concerto for a music festival associated with the New York World’s Fair.¹⁰⁷ Because the composer had already begun work on a violin concerto after receiving the request from Heifetz, Walton wrote a pleasing reply that “the proposal suits me admirably,” but questioned “if he [Heifetz] will agree to the first performance being under the auspices of the British Council.”¹⁰⁸ Unfortunately, Heifetz was unavailable for the performance date given by the British Council, so Walton wrote to the composer and conductor Leslie Heward: “As you may

¹⁰⁴ William Walton, *The Selected Letters of William Walton*, ed. Malcolm Hayes (London: Faber & Faber, 2002), 330.

¹⁰⁵ Susana Walton, *William Walton: Behind the Façade* (New York: Oxford University Press, 1988), 87.

¹⁰⁶ Yehudi Menuhin, *Unfinished Journey* (New York: Alfred A. Knopf, 1977), 158.

¹⁰⁷ Michael Kennedy, *Portrait of Walton* (New York: Oxford University Press, 1990), 97.

¹⁰⁸ *Ibid.*, 98.

have seen I've withdrawn my concerto from the World's Fair not as is stated because it's unfinished but because Heifetz can't play on the date fixed (the B. C. only let him know about ten days ago!). Heifetz wants [*sic*] the concerto for two years and I would rather stick to him.”¹⁰⁹

Walton, however, needed advice on the concerto from violinists other than Heifetz. Marcus Scholtes observes the pressure that a commission from Heifetz put on composers. He writes: “if it [the concerto] did not have the right mixture of lyric and virtuosic writing for the violin, he [Heifetz] was not interested.”¹¹⁰ The concerto by the English composer Arnold Bax that Heifetz rejected and never played provides an example.¹¹¹ Along with Walton's fear that Heifetz would not play the concerto,¹¹² the composer also felt that he did not know how to write for the violin well, so he traveled to London to get some suggestions from the Spanish violinist Antonio Brosa (1894–1979).¹¹³ Brosa described the meeting:

[He] played it with me and I made a few suggestions and so on, and he wrote to Heifetz telling him about this and sent him as samples the two movements. Heifetz replied that he was not quite sure he liked them as Walton wanted them and he suggested that he [go] to America and [work] it out with him. Walton was very upset about this. “For tuppence I would give it to you.”¹¹⁴

Walton had growing self-doubts about writing for a string instrument, clearly shown in Dora Foss's letter to her husband (the composer and editor Hubert J. Foss) mentioning a conversation between Walton and herself: “his difficulty is making the last movement elaborate

¹⁰⁹ William Walton, letter to Leslie Heward, quoted in Stephen Lloyd, *William Walton: Muse of Fire* (Rochester, NY: Boydell Press, 2001), 166.

¹¹⁰ Marcus Scholtes, “The Historical Impact of William Walton's Concerto for Violin and Orchestra” (DMA document, Indiana University, 2012), 12.

¹¹¹ Lloyd, *Muse of Fire*, 165.

¹¹² Kennedy, *Portrait of Walton*, 100.

¹¹³ Lloyd, *Muse of Fire*, 164.

¹¹⁴ Kennedy, *Portrait of Walton*, 99. “Tuppence” (two pennies) was a proverbial small amount of money.

enough for Heifetz to play it. He says he will never write a commissioned work again.”¹¹⁵ In addition, she reported that Walton had thought it would be better to give the concerto to someone else: “he feels Heifetz won’t do the Concerto. . . . Kreisler is his latest idea—a sort of repetition of the Elgar Concerto triumph in his later years.”¹¹⁶ Nevertheless, Walton finally told her that he received a cable from Heifetz stating “accept enthusiastically” and was now pleased to sail for New York on the *SS Normandie* in May 1939 to shape the solo part according to Heifetz’s liking.¹¹⁷

After Walton withdrew from the concert originally sponsored by the British Council, Walton and Heifetz planned a premiere with the Boston Symphony Orchestra conducted by Walton himself. The premiere had to be postponed because Walton was trapped in England after the outbreak of World War II in September 1939. The premiere was therefore postponed until December 7, 1939, with Artur Rodzinski conducting the Cleveland Orchestra. Heifetz and Walton did not perform the work together until 1950 when Heifetz visited England.¹¹⁸

Critics had mixed reactions to the concerto. William McNaught reviewed it as “a difficult work for the listener. The composer’s vocabulary has advanced since his Viola Concerto. It has probably become more chromatic, if the test be a counting of accidentals; certainly if the test be the impression on the ear.” In contrast, Eugene Goossens expressed admiration for the concerto as “an amazing piece of work. I know no contemporary concerto which could approach it for technical complexity and well-knit structure. . . . Willy is to be congratulated on a real ‘tour de

¹¹⁵ Ibid., 100.

¹¹⁶ Lloyd, *Muse of Fire*, 165.

¹¹⁷ Ibid.

¹¹⁸ Susana Walton, *Behind the Façade*, 217.

force,’ and I think it proves him to be the most important figure in contemporary ‘Young England music.’”¹¹⁹

Walton had also planned to record the concerto with Heifetz ever since the beginning of the collaboration. Heifetz first recorded the concerto in Cincinnati in 1941 with Eugene Goossens as conductor, unfortunately while Walton was trapped in England.¹²⁰ Eventually, Walton was able to record the work with Heifetz over the course of two days soon after the performance in England.¹²¹ The composer revised the concerto 1943. The changes included expression marks and tempo directions. The first recording made by Heifetz and Goossens in 1941 is likely the only recording of the original version.¹²²

Violin Concerto No. 1 in A minor by Dmitri Shostakovich (1947–48)

Dmitri Shostakovich’s Violin Concerto No. 1 was his first composition for a stringed instrument and one of the first compositions to introduce his obsession with the DSCH theme (D–Eb–C–B).¹²³ Shostakovich composed this work during the *Zhdanovshchina*,¹²⁴ the period of cultural purges formulated by Andrei Zhdanov (1896–1948). The publication of the Zhdanov Decree, controlling literature, theatre, and music, had emboldened the communist party to condemn Soviet composers “for so-called formalist tendencies” and made Shostakovich a scapegoat along with Vano Muradeli (1908–1970) whose opera *The Great Friendship* was also

¹¹⁹ Lloyd, *Muse of Fire*, 167.

¹²⁰ Susana Walton, *Behind the Façade*, 217.

¹²¹ Ibid.

¹²² Lloyd, *Muse of Fire*, 168.

¹²³ Christopher Norris, *Shostakovich: The Man and His Music* (London: Lawrence & Wishart, 1982), 200.

¹²⁴ Eric Roseberry, *Shostakovich, His Life and Times* (Tunbridge Wells, Kent: Midas Books, 1982), 143.

censored for not following the party's commands.¹²⁵ As a result, Shostakovich postponed publication of his Violin Concerto until 1955. He premiered the work with its dedicatee, David Oistrakh (1908–1974), in Leningrad on October 29, 1955, with Yevgeny Mravinsky conducting,¹²⁶ followed by the American premiere in New York on December 29 of the same year.¹²⁷ Shostakovich published the concerto as his Op. 99, but later assigned the work its original intended opus number, Op. 77.¹²⁸

David Ewen observed that Odessa born Oistrakh was “no awe-inspiring violin prodigy the way Jascha Heifetz had been. . . . Oistrakh matured and ripened slowly as an artist.”¹²⁹ Oistrakh began studying the violin at the age of five under Pytor Stoliarsky (1871–1944), a director of the Odessa Conservatory.¹³⁰ Ewen pointed out that Oistrakh “still gave few signs that he was eventually to become a world-famous virtuoso,” but the opportunity in 1927 to perform the Violin Concerto by Alexander Glazunov (1865–1936) with the composer conducting brought him wider recognition.¹³¹ After winning several competitions, including the prize in the Queen Elizabeth Competition in Brussels in 1937, he became recognized as a violinist who represented the Soviet Union; he was granted the Stalin Prize in 1942, the highest award from the government in the arts.¹³²

¹²⁵ Elizabeth Wilson, *Shostakovich: A Life Remembered* (Princeton, NJ: Princeton University Press, 1994), 200.

¹²⁶ Pauline Fairclough and David Fanning, *The Cambridge Companion to Shostakovich* (Cambridge & New York: Cambridge University Press, 2008), 123.

¹²⁷ David Ewen, *Famous Instrumentalists* (New York: Dodd, Mead, 1965), 114.

¹²⁸ Fairclough & Fanning, *Cambridge Companion*, 123.

¹²⁹ Ewen, *Famous Instrumentalists*, 111.

¹³⁰ *Grove Music Online*, s.v. “David Oistrakh,” by Boris Schwarz.

¹³¹ Ewen, *Famous Instrumentalists*, 112.

¹³² *Ibid.*

Since their first meeting in Turkey in 1935, Shostakovich and Oistrakh had occasionally performed the composer's own works together, including his second Piano Trio with the cellist Milos Sadlo.¹³³ Oistrakh's artistic playing inspired Shostakovich to write a Violin Concerto, which he worked on between July 1947 and March 1948.¹³⁴ Oistrakh wrote about the concerto:

It is a very attractive role that offers great opportunities, not merely for the violinist to demonstrate his virtuosity, but rather for the exposition of the most profound emotions, thoughts and moods. . . . The more I learned to know the concerto, the more attentively I listened to its sounds, the more it pleased me so that I studied it with still greater enthusiasm, thought about it, lived for it. . . .¹³⁵

Before Oistrakh played the work, a group of musicians met to discuss the concerto with Shostakovich. During an interview with Elizabeth Wilson, Veniamin Basner, a Russian violinist and Shostakovich's composition student, gave his own account of his participation in the creation of Shostakovich's first Violin Concerto. He made the first attempt to "sight-read" the concerto in the presence of the composer.¹³⁶ Basner remembered that he was "bowled over" when Shostakovich asked him to play the work: "Please give it a go, as I have my doubts about some of the violin writing. I want to know whether it is feasible to perform." Shostakovich asked Basner about some technical difficulties, such as the opening octave phrase in the scherzo and some other double stops, to which Basner responded that he saw "no reason why the music couldn't be performed as it was."

According to Basner, Shostakovich was always opposed to changes that would cause any impact on the overall structure of the work. "If he didn't like something, his motto was 'I'll correct it in my next composition.' He certainly never cut a single bar out of any of his

¹³³ Wilson, *Shostakovich: A Life Remembered*, 199.

¹³⁴ Fairclough & Fanning, *Cambridge Companion*, 123.

¹³⁵ Roseberry, *Shostakovich, His Life and Times*, 144.

¹³⁶ For the full account by Veniamin Basner, recorded by Elizabeth Wilson, see Elizabeth Wilson, *Shostakovich: A Life Remembered*, 206–7.

symphonies.”¹³⁷ Nevertheless, during the rehearsal prior to the first performance, Oistrakh asked Shostakovich for some mercy: “Dmitri Dmitriyevich, please consider letting the orchestra take over the first eight bars in the Finale so as to give me a break; then at least I can wipe the sweat off my brow,” which was graciously accepted by the composer: “Of course, of course, why didn’t I think of it?”¹³⁸ As to whether Oistrakh’s request was the only change that the composer accepted, Boris Schwarz observes that “whether the concerto underwent any changes during the seven-year span between composition and premiere is not known.”¹³⁹

Oistrakh played an important role in this concerto, besides being its dedicatee and the first performer. Although Shostakovich’s tenth symphony received enormous public attention, the concerto garnered no response after its premiere.¹⁴⁰ Oistrakh wrote an article for *Sovetskaya Muzyka* that “silence was also a sort of criticism,” and blamed “the leaders of the Composers’ Union for the failure of the musicologist-critics to come forth with any significant comments on the new work.”¹⁴¹ Boris Schwarz expressed his respect towards Oistrakh’s enthusiasm for new works, contextualizing the violinist’s opinion:

Oistrakh’s sympathetic and helpful attitude toward Soviet composers, his willingness to try out new works, served as encouragement to his fellow composers and contributed to the expansion of the violin repertoire in his native country. It also set an example for younger violinists to follow.¹⁴²

¹³⁷ Wilson, *Shostakovich: A Life Remembered*, 207.

¹³⁸ Ibid.

¹³⁹ Boris Schwarz, *Music and Musical Life in Soviet Russia, 1917–1970* (New York: W. W. Norton, 1972), 288.

¹⁴⁰ Ibid., 289.

¹⁴¹ Ibid.

¹⁴² Boris Schwarz, *Great Masters of the Violin: From Corelli and Vivaldi to Stern, Zukerman, and Perlman* (New York: Simon & Schuster, 1983), 468.

Shostakovich composed his second Violin Concerto in 1967 and again dedicated it to Oistrakh to celebrate the violinist's sixtieth birthday.¹⁴³

¹⁴³ Fairclough & Fanning, *Cambridge Companion*, 132.

Chapter 2: **THE VIOLIN CONCERTO *KENOSIS* BY ELLIOTT BARK**

This chapter discusses the meaning of the word “Kenosis” and its context in relationship to the work and provides an overall formal description of the work. I will then discuss the composer’s use of instrumentation, and provide analysis of pitch, intervallic, and rhythmic content, drawing on a variety of music theory methodologies. This chapter only provides a brief discussion on several subjects, such as instrumentation, tonality, and rhythm, and reflects upon my own approach to understanding the structural and compositional materials used in this concerto.

Elliott Bark, *the Composer*

Elliott Bark (b. 1980) began gaining recognition during his doctoral study as a composition student at Indiana University. Having received the IU Dean’s Prize with his doctoral dissertation piece *Yook-I-O (6-2-5): Korean War Letters*, Bark gained national recognition at Stern Auditorium in Carnegie Hall, when his music *Shalom* for flute and orchestra (2009) was premiered, described as “yearning melody in a rapturous surge.”¹ Bark’s music has been performed and read by members of the Cleveland Orchestra, Pacific Symphony, Aspen Contemporary Ensemble, New York Classical Players, and St. Michel Strings in Finland. He has been recognized internationally by receiving The Korean National Composer Prize twice in 2012 and 2014. Currently, Elliott serves as an adjunct faculty member at Biola University in California and directs four youth orchestras in his area, including Orange County School of the Arts

¹ Steve Smith, “A Display of Young Muscle, Flashing New chops,” accessed November 20, 2019, <https://www.nytimes.com/2010/05/25/arts/music/25youth.html>.

Orchestra, Christian Youth Symphony of Irvine, Crean Lutheran High School Orchestra, and Seraphim Symphony.²

The Concept of Kenosis

This section introduces the concept of the “kenosis” and briefly discusses how it is presented in the composition.³ Elliott Bark chose to title the work and center its content around this concept. The word “kenosis” is derived from the Greek word *kenóō*, meaning “to empty.”⁴ Paul the Apostle wrote that Jesus “emptied himself, taking the form of a servant, being born in the likeness of men.”⁵ Biblical scholars have provided many different interpretations of this crucial passage from Philippians 2:5–11, although it seems clear that it describes Jesus Christ arriving in this world not only as a human being, but also in the form of God. Having given up his divine privileges, as shown in an act of genuine humility, he underwent the shameful death on the cross.

The idea of kenosis, emptying one’s own will and giving all glory to God, appears in this concerto in two sections. As clearly shown in Figure 2.1, the initial sketch of the concerto, drawn by the composer and myself during our first meeting in Bloomington in the spring of 2013, the first movement, titled “Emptying,” opens with a loud, atonal sound, depicting the feeling of being “full of oneself.” The music gradually becomes softer and dies away, arriving at the point of kenosis, or self-emptiness, followed by a moment of silence. The second movement, titled “Being

² For a full biography of Elliott Bark, see <http://www.elliottbark.com/Bio.html>.

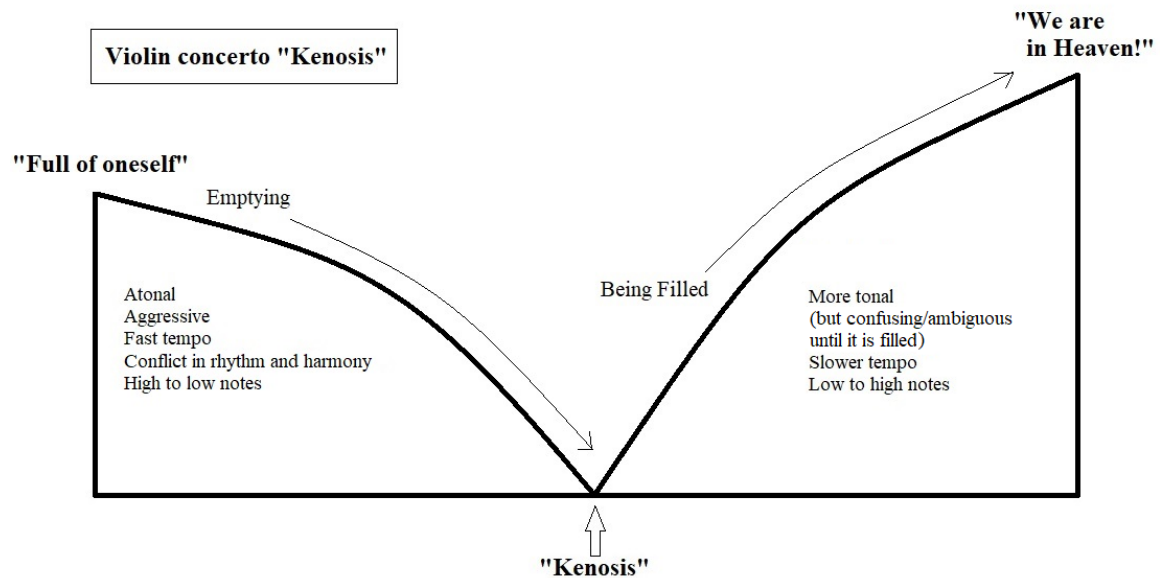
³ This document does not provide much detail about kenotic theology. Readers who wish to learn more about kenotic theology are referred to Wesley R. Willis and Charles Caldwell Ryrie, *Basic Theology* (Wheaton, IL: Victor Books, 1995) and Herman Bavinck and John Bolt, *Reformed Dogmatics* (Grand Rapids, MI: Baker Academic, 2011).

⁴ Walter A. Elwell, *Evangelical Dictionary of Theology*, 2nd ed. (Grand Rapids, MI: Baker Academic, 2001), 600.

⁵ Phil. 2:7 (Revised Standard Version).

Filled,” begins calmly with the solo violin, joined by the other instruments one by one, and leading into the loudest and most powerful part of the concerto.

Figure 2.1. Sketch of *Kenosis*



Description and Analysis of the Violin Concerto Kenosis

The violin concerto *Kenosis* is about 13 minutes long and contains two movements connected by *attacca*. The movements have contrasting characteristics, as indicated at the beginning of each movement, “Aggressive” and “Gracious.” This part of document provides a few observations that I made during my study of the concerto.

i. Instrumentation

The accompanying ensemble in *Kenosis* consists of eight players: flute, clarinet in B-flat, horn in F, percussion, piano, violin, viola, and cello. The composer chose to write for a chamber ensemble and place the instruments into several different groups to create varied musical effects. The solo violin is often grouped with other instruments. For example, the work evokes a sonata for violin and piano when the solo violin plays with the piano, and it also joins the strings to form a string quartet. However, the solo violin still functions as an independent subject, playing

different melodies and rhythms than the ensemble string trio (Ex. 2.1) and different articulations than the ensemble violin which plays the same rhythm (Ex. 2.2). Through these differences the solo violin stands out from the ensemble and the ensemble remains an accompaniment.

Example 2.1. Bark, *Kenosis*, II, Beginning

Gracious ♩ = 76

S. Vln. *niente* *p*

Vln. *pp* *mp* *pp*

Vla. *pp* *mp* *pp*

Vc. *pp* *mp* *pp*

Example 2.2. Bark, *Kenosis*, II, mm. 54–56, Different bowings in solo violin and first violin

S. Vln.

Vln.

Vla.

Vc.

The flute and clarinet are paired throughout the concerto. They play together for the entire first movement, sharing the same musical ideas, such as rhythm, melody, and articulation. They begin detaching from each other for the first time in m. 66 in the second movement, although they still have melody lines with some rests. This is one of the ways the composer not only handles the nature of woodwind instruments, which are limited by the player's breath, but also builds contrast through different tone colors.

Example 2.3. Bark, *Kenosis*, II, mm. 66–68, Flute and clarinet



Musical score for Flute (Fl.) and B♭ Clarinet (B♭ Cl.) in Example 2.3. The score is in 3/4 time and features a melodic line with sixteenth-note runs and triplet markings. The flute part is marked *mp* and the clarinet part is marked *mp*. Red arrows indicate specific rhythmic or melodic features.

Rather than serve as an independent voice in the ensemble, the horn fulfills a supporting timbre function, blending with other instruments, especially the flute and clarinet.

The piano sits in a unique position in this concerto. In the first movement it provides a steady metric pulse for the entire group, supporting the ensemble throughout complicated rhythmic passages.

Example 2.4. Bark, *Kenosis*, I, mm. 60–62



Musical score for Piano (Pno.), Violins (Vln.), Viola (Vla.), and Cello (Vc.) in Example 2.4. The score is in 3/4 time and features a complex rhythmic pattern with sixteenth-note runs and triplet markings. The piano part is marked *f* and the string parts are marked *f*.

The piano plays a different role in the second movement. The rest of the ensemble plays static harmonies centered around D[, as if humanity has found the light of hope during the process of “being filled.” The piano, however, seems to “disagree” and searches elsewhere for another solution (see Ex. 2.5).

Example 2.5. Bark, *Kenosis*, II, mm. 42–43

Fl.

B♭ Cl.

Hn.

Perc.

fp

Going Somewhere else.....

fp

Pno.

The piano eventually joins the strings to support their rhythmic activity, as in the first movement. After joining the others, it supports the overall harmonic scheme by playing the notes of each inverted chord (Ex. 2.6), continuing into the next phrase with the chords on the downbeat, which sound like a gong (see Ex. 2.7).

Example 2.6. Bark, *Kenosis*, II, mm. 80–83

like bells
 ff
Pno.
 G^4
 E_b^2
 E^2
 A^6
Vln.
 ff
Vla.
 ff
Vc.
 ff

Example 2.7. Bark, *Kenosis*, II, mm. 87–90

Pno.
 mp
"Gong"
Flowing $\text{♩} = 84$
S. Vln.
 mf *espr.*
Vln.
 mp *espr.*
Vla.
 mp *espr.*
Vc.
 mp *espr.*

The percussion consists of suspended cymbal, tam-tam, two cowbells (high and low), spring coil, whistle, bass drum, snare drum, and glockenspiel. The bass drum dominates nearly the entire concerto. Each section of the work features particular percussion instruments to create different musical effects:

- (1) the cowbells and bass drum in the first half of the first movement (mm. 1–27),
- (2) the snare drum with all instruments except for the piano and solo violin (mm. 40–46),
- (3) the whistle and spring coil to create tension in mm. 97–99 where the tempo change occurs, and
- (4) the suspended cymbal, bass drum, and tam-tam to maximize the rhythmic tension towards the end of the concerto (mm. 139–142).

ii. *Tonality*

To consider the tonality of this concerto, it is necessary to discuss the theory of tonality by Arnold Schoenberg (1874–1951). In his book *Structural Functions of Harmony*, he introduces the concept of extended tonality, using his own composition *Lockung*, Op. 6, No. 7, as an example: “Perhaps the most interesting feature of this song, as mentioned in my *Harmonielehre*, is that the tonic, E[, does not appear throughout the whole piece; I call this ‘schwebende Tonalität’ (suspended tonality). Many parts of the song must be analyzed in the submediant minor.”⁶

In his book *Harmonielehre*, Schoenberg again brings up the concept of fluctuating and suspended tonality with other musical examples, including Beethoven’s E-minor Quartet, Op. 59, No. 2. He points out that Beethoven does not begin the last movement with its home key of E minor, but rather with C major, positioning the work as an example of Classical fluctuating tonality. He also talks about his own composition *Lockung*, Op. 6, No. 7, saying that it “expresses

⁶ Arnold Schoenberg and Leonard Stein, *Structural Functions of Harmony* (New York: W. W. Norton, 1969), 111.

an E \flat -major tonality without once in the course of the piece giving an E \flat -major triad in such a way that one could regard it as a pure tonic.”⁷

This idea of fluctuating and suspended tonality can be applied to an analysis of Bark’s concerto, *Kenosis*. Its home key, E-flat, is revealed in many places in the concerto, especially in the second movement, but the composer does not provide a clear E-flat triad until the end of the piece. At the beginning of the second movement, the string trio plays an E-flat triad in root position, but F in the viola as well as G and A in the solo violin are added. The chord becomes more ambiguous and confusing when the root note in the cello moves down from E \flat to C. Just as Beethoven hesitated to reveal his home key until the coda, Bark also avoids E \flat , especially in root position, as if humanity were still searching for the way to be filled after the process of kenosis.

Figure 2.2 provides a harmonic reduction of the second movement. In this reduction, the bass line, mostly played by the cello and piano, shows the harmonic scheme of the second movement. The smaller notes above the bass line depict a condensed harmonic background from the other instruments that build the harmony, revealing the work’s tonal areas.

⁷ Arnold Schoenberg, *Theory of Harmony*, trans. Roy E. Carter (Berkeley: University of California Press, 1978), 383–4.

Figure 2.2 Harmonic reduction of *Kenosis*, II

The figure displays two systems of musical notation, each consisting of a bass staff and a series of chord symbols below it. The first system covers measures 1 to 73, with measure numbers 1, 3, 19, 28, 41, 46, and 73 marked above the staff. The second system covers measures 80 to 139, with measure numbers 80, 87, 100, 135, and 139 marked above the staff. The chord symbols are as follows:

System 1 (Measures 1-73):

- Measures 1-3: Eb: I
- Measure 19: vi₁
- Measures 28-41: I⁶
- Measures 41-46: Ab: V⁶ I
- Measures 46-73: IV V⁶ I
- Measure 73: Eb: V⁷ I

System 2 (Measures 80-139):

- Measures 80-87: Eb: iii¹₄
- Measures 87-100: G: I⁶₄
- Measures 100-135: ii
- Measures 135-139: V
- Measure 139: Eb: I

Below the second system, there are additional chord symbols: D: I⁶ IV I⁶₄ V⁷ I and Gb: I.

iii. Intervals

Throughout *Kenosis*, the composer uses different intervals to organize melodies, harmonies, and the work's entire tonality. Example 2.8 shows how he employs progressively increasing and decreasing intervals that form melodies between different instruments. The solo violin melody employs subsequently increasing intervals, whereas the cello plays the intervals in retrograde, a common technique in post-tonal music.

Example 2.8. Bark, *Kenosis*, I, mm. 28–29, Increasing and decreasing intervals between solo violin and cello

The musical score for Example 2.8 shows four staves: S. Vln., Vln., Vla., and Vc. The Solo Violin (S. Vln.) staff is marked *sul G* and features a melodic line with intervals labeled M2, m3, M3, P4, and TT. The Cello (Vc.) staff is marked *f* and features a corresponding melodic line with intervals labeled TT, P4, M3, m3, and M2. Red arrows indicate the relationship between these intervals: one arrow points from the S. Vln. M2 to the Vc. TT, labeled "(Increasing)", and another arrow points from the S. Vln. TT to the Vc. M2, labeled "(Decreasing)". A third red arrow points from the S. Vln. P4 to the Vc. P4, labeled "(Retrograded)". The Vln. and Vla. staves are marked *mp* and contain rests.

After this passage, the composer employs intervals in a different manner (Ex. 2.9).

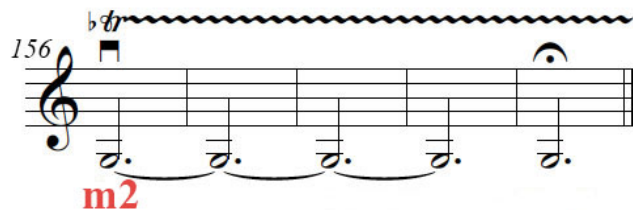
Whereas each interval increases horizontally in mm. 30–31, in mm. 39–40 they are arranged in a simultaneity.

Example 2.9. Bark, *Kenosis*, I. mm. 39–40

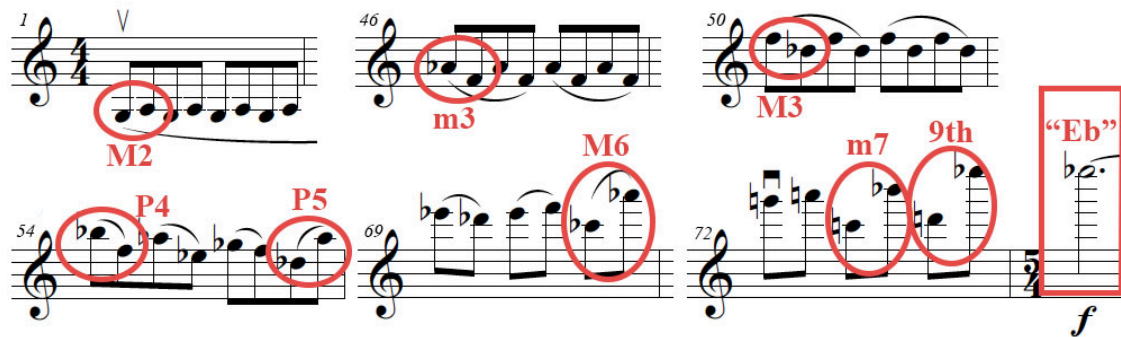
The musical score for Example 2.9 shows four staves: S. Vln., Vln., Vla., and Vc. The Solo Violin (S. Vln.) staff is marked *a tempo* and *f*, and contains a melodic line. The Vln., Vla., and Vc. staves are marked *f* and contain simultaneous chords. A red box highlights these chords, with labels M3, P4, and Tritone indicating the intervals within them. The S. Vln. staff is marked *f* and contains a melodic line.

After the semitone trill between G and A \flat in the solo violin, there is a moment of silence, then the violin releases the tension of semitone, shifting to a whole-tone trill on G and A. This progressive augmentation of intervals continues, ending on a semitone between D and E \flat , at the end of the movement, displaced by an octave to highlight the arrival at the home key, E-flat major. Ex. 2.10a and 2.10b shows how the intervals progressively expand in the melody from the violin's lowest register to the highest note of the concerto, E \flat .

Example 2.10a. Bark, *Kenosis*, I. mm. 156–160, Trill in solo violin



Example 2.10b. Bark, *Kenosis*, II, Interval changes in solo violin



iv. Rhythm

The rhythm at the beginning of the first movement is rather regular and vertical, although the hemiola in the bass drum interrupts the regularity (see Ex. 2.11), which makes it difficult to predict how the rhythmic conflict between the instruments will unfold.

Example 2.11. Bark, *Kenosis*, I. mm. 1–2, Hemiola

Aggressive ♩ = 132

Flute

Clarinet in B \flat

Horn in F

Percussion

Piano

Cowbells (high & low)

Bass Drum

2 vs 3

1 2 3 1 2 3

1 2 1 2

This hemiola modifies and increases the intensity of the rhythmic conflict throughout the movement. Starting in m. 51, the instruments are grouped into two groups; the strings play a triple meter, whereas the other instruments play in a duple meter, creating a hemiola. This rhythmic conflict returns in a modified version again in m. 72, when the bass drum plays a five-against-four figure.

Example 2.12. Bark, *Kenosis*, I, mm. 53–55, 3 versus 4

This musical score illustrates a polyrhythmic texture between the Percussion (Perc.) and string sections (S. Vln., Vln., Vla., Vc.). The Percussion part features a 3-measure pattern, while the strings play a 4-measure pattern. The notation includes dynamic markings such as *f* (forte) and *ff* (fortissimo). A red box highlights the '3 vs 4' polyrhythm, with red numbers 1, 2, 3, 4 indicating the measures for each part. The string parts also have red numbers 1, 2, 3, 1, 2, 3 below them, suggesting a 12-measure cycle for the 4-measure pattern.

Example 2.13. Bark, *Kenosis*, I, m. 72, 4 versus 5

This musical score shows a polyrhythmic texture between the Percussion (Perc.) and Solo Violin (S. Vln.) in measure 72. The Percussion part has a 5-measure pattern, while the Solo Violin has a 4-measure pattern. The notation includes dynamic markings such as *ff* (fortissimo) and *wild!* (wild!). A red box highlights the '4 vs 5' polyrhythm, with red numbers 1, 2, 3, 4, 5 indicating the measures for each part. The Solo Violin part also has red numbers 1, 2, 3, 4 below them, suggesting a 12-measure cycle for the 4-measure pattern.

The composer also creates polyrhythms through rhythmic augmentation and diminution. In his book *The Schillinger System of Musical Composition*, Joseph Schillinger discusses the four fundamental forms of rhythms of variable velocities: increasing velocity (*accelerando*), decreasing velocity (*rallentando*), increasing and decreasing velocities combined, and the

resultant of acceleration.⁸ As shown in Ex. 2.14, the violin enters a measure later than the cello in a 2:1 ratio, creating increasing velocity, which accelerates the group towards the climax of the section.

Example 2.14. Bark, *Kenosis*, II, mm. 77–78, Rhythmic diminution

The image shows a musical score for two staves: Violin (Vln.) and Cello (Vc.). A red box highlights a section of the score where the violin enters a measure later than the cello, creating a 2:1 ratio. A red arrow points from the cello staff to the violin staff, indicating this ratio. The score includes various musical notations such as notes, rests, and dynamic markings.

Bark uses rhythmic augmentation and diminution with other instruments, as well. As mentioned earlier, the flute and clarinet play together for the majority of the concerto, but they sometimes play individually along with the horn in a different metric ratio, which creates the effect of an *accelerando* and *rallentando* for the listener through the rhythmic diminution and augmentation.

Example 2.15. Bark, *Kenosis*, II, mm. 88–93, Rhythmic augmentation and diminution

The image shows a musical score for three staves: Flute (Fl.), Clarinet (Cl.), and Horn (Hn.). A red box highlights a section of the score where the three instruments play in a 3:2:1 ratio. Red arrows point from the horn staff to the flute and clarinet staves, indicating this ratio. The score includes various musical notations such as notes, rests, and dynamic markings.

Another example of rhythmic diminution occurs towards the end of the second movement. The flute and clarinet, after several measures of rhythmic variation, finally join each other in the same rhythm, and intensify the entire rhythmic texture through a rhythmic diminution, shifting from whole notes to sixteenth notes.

⁸ Joseph Schillinger and Jeremy Arden, “Rhythms of Variable Velocities,” in *The Schillinger System of Musical Composition*, Book 1 (Cape Cod, MA: Clock & Rose Press, 2004), 92.

Example 2.16. Bark, *Kenosis*, II, mm. 100–21, Rhythmic diminution

The musical score for Example 2.16, Bark, *Kenosis*, II, mm. 100–21, Rhythmic diminution, is written for Flute (Fl.) and B♭ Clarinet (B♭ Cl.). The key signature is two sharps (F# and C#). The score is organized into five systems of staves. The first system shows the instruments playing a simple melody with a piano (*p*) dynamic. The second system introduces triplets and a mezzo-piano (*mp*) dynamic. The third system continues with triplets. The fourth system introduces a mezzo-forte (*mf*) dynamic and more complex rhythmic patterns. The fifth system features rapid sixteenth-note passages and triplets, maintaining the *mf* dynamic. The score illustrates a process of rhythmic diminution, where the rhythmic value of notes decreases over time.

When the movement finally arrives at the coda, it synthesizes all the rhythmic materials that have been introduced in the previous sections:

- (1) 6 against 8 among flute, clarinet, and solo violin,
- (2) rhythmic diminution in the horn and percussion, and
- (3) a pulse change that suggests triple meter to the listener.

Example 2.17. Bark, *Kenosis*, II, mm. 139–42, Coda

The musical score is for the Coda of Example 2.17, *Bark, Kenosis, II*, measures 139–42. The score includes parts for Flute (Fl.), B♭ Clarinet (B♭ Cl.), Horn (Hn.), Percussion (Perc.), String Quartet (S. Vln., Vln., Vla., Vc.), and Violoncello (Vc.).

Key annotations and features include:

- Flute and B♭ Clarinet:** Both parts feature rapid sixteenth-note passages. A red box highlights the first measure of the Flute part, with the instruction "a tempo" above it.
- Horn:** The part consists of a series of descending notes. Red numbers 6, 5, 4, 3, 2, 1.5, and 1 are written above the notes, indicating fingerings or breath marks. A red line connects the first measure to the last.
- Percussion:** The part includes a "suspended Cymbal" and "wood sticks". Red numbers 6, 5, 4, and 1.v. are written above the notes. A red box highlights the first measure, with the instruction "a tempo" above it. A red line connects the first measure to the last.
- String Quartet:** The parts for Violin I (Vln.), Violin II (Vla.), and Violoncello (Vc.) are shown. Red circles highlight specific notes in each part, with red numbers 1, 2, and 3 written below them. A red line connects the first measure to the last.
- Violoncello:** The part features a series of descending notes. Red numbers 1, 2, and 3 are written below the notes, indicating fingerings. A red line connects the first measure to the last.
- Violin I and II:** The parts feature a series of descending notes. Red numbers 1, 2, and 3 are written below the notes, indicating fingerings. A red line connects the first measure to the last.
- Violoncello:** The part features a series of descending notes. Red numbers 1, 2, and 3 are written below the notes, indicating fingerings. A red line connects the first measure to the last.

Chapter 3: *KENOSIS IN THE MAKING*

According to the article “Commissioning by Individuals,” commissioning is “a process. From the moment of inspiration to the exciting premiere performance, there are decisions to be made, ideas to explore, and memorable moments when the commissioner, composer, and performers collaborate to give birth to the new work.”¹ This chapter will discuss my own collaboration experience with the composer, Elliott Bark, in making decisions and sharing ideas to arrive at the premiere of the concerto *Kenosis*. Because of the nature of the subject, each step of the entire process will be documented chronologically in diary format.

Beginning

I decided to embark on this project after a short discussion with Professor Mimi Zweig during the spring of 2013 in her studio at the Indiana University Jacobs School of Music. While discussing possible topics for my final project with her, she mentioned a recital given by Rose Wollman, a viola student, whose recital program consisted of new compositions written by professors and students at the Jacobs School of Music.² This triggered my curiosity with questions such as, “How would I interact with a composer as a performer if I were going to work in the creation of new music?” As a violinist who is accustomed to playing works by great composers from the past and less access to the field of “new music,” the idea of collaborating with a living composer sparked my interest, so I started to plan the project immediately.

¹ American Composers Forum, “Commissioning by Individuals,” accessed 6 February 2019, <https://composersforum.org/resources/commissioning-by-individuals/>.

² The recital, given on April 10, 2011, included 6 compositions: *Elegy* by David Dzubay, *Eternal Springtime* by Elliott Bark, *Saudade: Blue Solstice* by Jonathan Godfrey, *Synapse* by Colin Sorgi, *Repartee* by Natalie Williams, and *SeeNoHearNoSpeakNo* by Don Freund. The recording is available from IUCAT; <https://iucat.iu.edu/catalog/9635733>.

Commissioning a new musical work

After choosing this project, I could think of no one else but Elliott to compose the new music for the project, although there were other composers whom I could have asked. Elliott and I have been friends since 2007. We met at the English Ministry affiliated with the Korean United Methodist Church in Bloomington, Indiana, and played together in the praise team for several years, as well as in classical music performances.

Although my close friendship with Elliott initially led me to commission him for the project, there were other reasons why I was confident that he was the right person for the job. First, Elliott had already composed several commissioned works, including *Shalom* for flute and orchestra (2010), commissioned by the New York Youth Symphony and premiered at Carnegie Hall, New York, and *To Tell* (2011), commissioned and premiered by the Aspen Contemporary Ensemble.³ He also wrote a piece for Rose Wollman's recital, *Eternal Springtime*.

Another reason for my strong confidence in commissioning Elliott was that he was also a fine conductor. Elliott received his doctoral degree in composition from Indiana University, and during his studies at IU, he also studied instrumental conducting under David Effron, Arthur Fagen, and Cliff Colnot, and worked for the Indiana University New Music Ensemble as an assistant director.⁴ Considering the nature of this project, it was inevitable that a conductor would be needed for the lecture recital, which would be the premiere of the piece, so there was no doubt that Elliott would be a perfect fit for the project. When I outlined a brief plan for the project to Elliott, he immediately agreed to be a part of it and to also conduct the final lecture recital.

³ New Music USA, "Elliott Bark"; <https://www.newmusicusa.org/profile/elliottbark/>; accessed 6 February 2019.

⁴ For a full biography of Elliott Bark, see <http://www.elliottbark.com/Bio.html>.

Initial discussion with the composer

Elliott and I scheduled our first meeting at the Soma coffeehouse a few days after he accepted my request. I excitedly looked forward to hearing his plan, as he had briefly told me over the phone that he had already made a decision about the title, *Kenosis*, the instrumentation—a violin concerto accompanied by a small ensemble, and an overall formal structure for the piece.

Our first meeting was filled with excitement and enthusiasm as he unveiled his plan. He briefly explained the meaning of the title *Kenosis* and the reason he had chosen it. He was a preacher at the ministry where we were serving at that point and had preached on similar themes to Kenotic theology, although he did not use the specific term “Kenosis” so much. He drew the sketch for me that was presented in the previous chapter. Here is what he said about the overall scheme of the piece:

It will have two sections. First section will start with loud, less tonal sound. It depicts “full of oneself.” And over four-five minutes, the music is getting softer and dies away. In the middle of the piece, violinist is trilling a note (half step trill, probably open G to Ab) and her bow drops, and yet her fingers still moving. That’s the point of “Kenosis,” self-emptiness. And second part, violinist starts with an up bow with a whole step trill (open G to A-natural) and instruments will join one by one. The rhythm will get more exciting, and volume louder. The music will be more powerful than anywhere in the previous section. It’ll end joyful, powerful and exciting.⁵

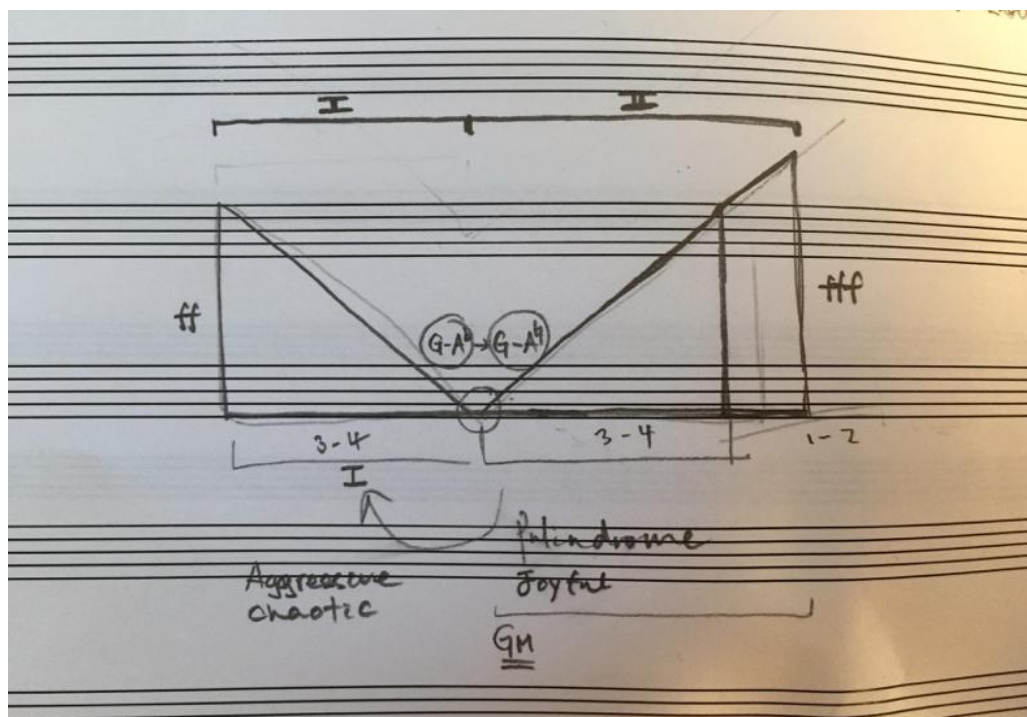
The collaboration process for the concerto

Elliott and I continued discussing the project for several years, although we took an unexpected break due to individual changes in our personal lives. The subjects we discussed during the composition period until the completion of the piece included reminders of the overall structure, decisions about the specific instrumentation, setting a deadline for Elliott to finish each movement, and planning possible rehearsal and recording sessions.

⁵ Elliott and I exchanged emails over two years until the completion of *Kenosis*. Elliott Bark, email to the author, July 10, 2015.

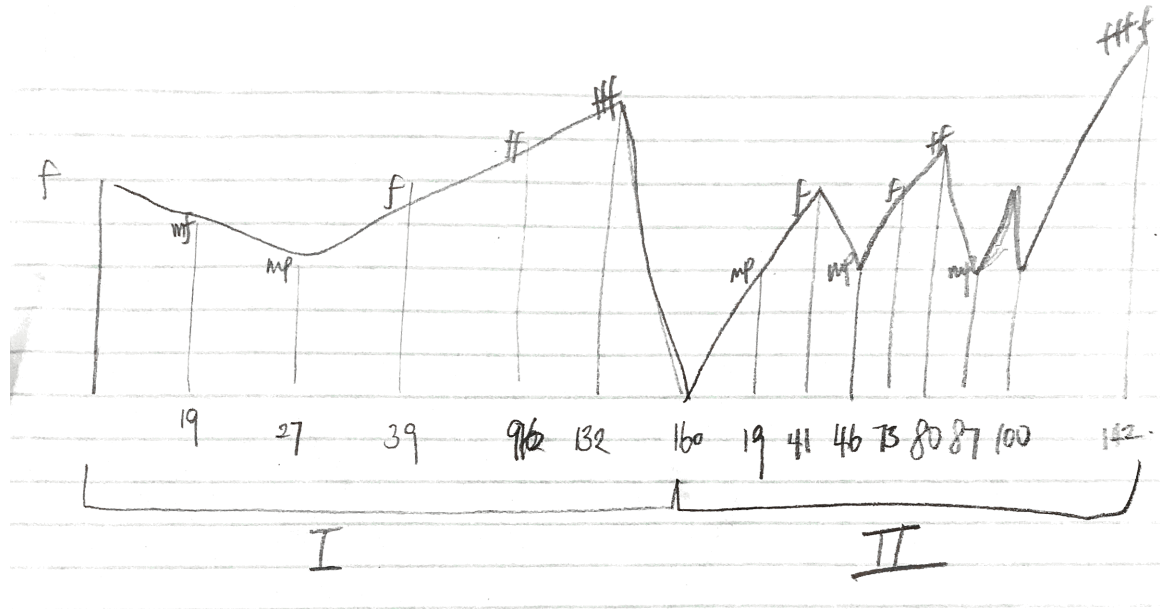
First, he sent the sketch of the structure, which clearly showed what he had told me during our first meeting about the piece. He added the approximate duration of each section in this sketch, 3 to 4 minutes for each movement and 1 to 2 minutes towards the *finale*, as shown in Fig. 3.1. Elliott, however, decided to use the initial idea of a palindrome as a more subtle structural idea rather than a literal and obvious one. Therefore, his original structural plan had transformed into a different idea (shown in Fig. 3.2), as he concluded that it would be tricky to have the gradually drive the entire piece.⁶

Figure 3.1. Bark's initial sketch of the structure of *Kenosis*



⁶ Elliott Bark, email to the author, September 17, 2019.

Figure 3.2. Bark's final sketch of the structure of *Kenosis*



Next, we discussed the size of the orchestra. At the beginning both of us already agreed to a smaller orchestra rather than a full-size ensemble, but did not decide the exact numbers and instruments he wanted to use. Elliott proposed three different options:

- (1) 1 fl, 1 ob, 1 cl, 1 bsn – 1 hn, 1 tpt, 1 trb, no tuba – 2 perc, pno – string quintet (2-1-1-1), total: 15 players;
- (2) 1010 – 1110 – 1 perc – pno – str quartet (2-1-1-0); total: 11 players; and
- (3) 1010 – 1000 – 1 perc, pno – str quartet (or trio), total: 8 or 9 players.⁷

I was aware that the timbre and expressive capacity depended on the instrumentation, but it was more important for me to consider whether it would be realistic to present this piece at the end of the project. For that reason, we chose the third option: eight players consisting of flute, clarinet in B-flat, horn in F, percussion, piano, violin, viola, and cello. In the meantime, we were unsure about whether it would still be appropriate to call the piece a “concerto,” as the size of the

⁷ Elliott Bark, email to the author, August 12, 2015.

orchestra was relatively small, but Professor Zweig approved: “This is a good idea, and yes concerto is still fine. Chausson wrote his Concerto for Violin/Piano and string quartet.”⁸ The next day, Elliott finally announced the official title of the concerto as “Violin Concerto ΚΕΝΩΣΙΣ (*Kenosis*) for Solo Violin and 8 Players.”⁹

In the beginning of 2017, Elliott sent me a sketch of the opening chords, asking for a better notation option, as well as potential technical problems.¹⁰ I suggested that he use the first notation without the grace notes, as he wanted a more vertical movement instead of dividing the chords too obviously.

Example 3.1. Bark, *Kenosis*, The first sketch of the opening chord



Elliott sent the first draft of the first movement to me on January 26, 2017 with comments:

It’s not exactly like the diagram. I realized it’s almost impossible to make it interesting with the volume and rhythm getting softer. It does die away at the end of the first movement, but mostly, it depicts that one tries really hard not to lose himself, but he knows that letting go is right . . . like Jesus on Gethesemane did not want to die on the cross, so he asked his father to remove the cup, but willingly said, “Yet not my will, but yours be done,” and he sweated blood. So, the violinist (and the ensemble) does not want to empty oneself, but willingly gives up.¹¹

⁸ Mimi Zweig, email to the author, August 12, 2015.

⁹ Elliott Bark, email to the author, August 13, 2015.

¹⁰ Elliott Bark, email to the author, January 12, 2017.

¹¹ Elliott Bark, email to the author, January 26, 2017.

Elliott completed the concerto on March 16, 2017. He sent the score and parts to me via email with permission to distribute them to my doctoral committee members and to the musicians for the recording.

Planning rehearsals and a recording session

Elliott and I began to discuss options for the rehearsals and recording session while he was completing the piece. After some research on the musicians' availability, the location, and the cost, we chose April 26, 2017 as the date of the recording session. We considered several options for the date, as we did for the location, but decided it would be easier to proceed if we set the recording date above all else. In addition, Elliott's wife, Carrie Bark, who is also a violinist, happily agreed to come to Dallas with Elliott to play the ensemble violin part in the recording, so I wanted to prioritize Elliott and Carrie's schedule.

After choosing the location and possible date, the most important task was to contact the musicians for the ensemble. Fortunately, I connected with the flutist and the percussionist who had worked with NOVA, the New Music Ensemble of the University of North Texas, and they helped me find other musicians and reserved rooms for the rehearsal and recording session.

The finalized list of musicians for the recording included:

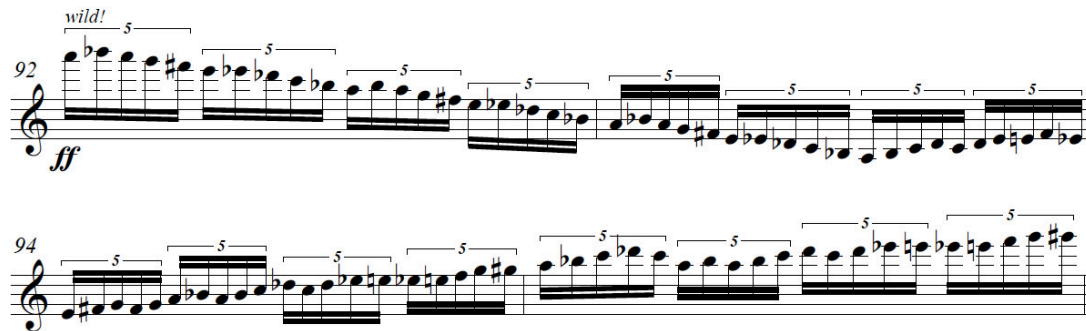
Leah Chae, solo violin
Elliott Bark, conductor
Carrie Bark, violin
Monika Idasiak, viola
Kyungjin Yoo, cello
Vivian Lee, flute
Jongchan An, clarinet
Jung-Hsuan Chu, horn
West Fox, percussion
David Falterman, piano

Learning the parts and score, and discussion of the notation

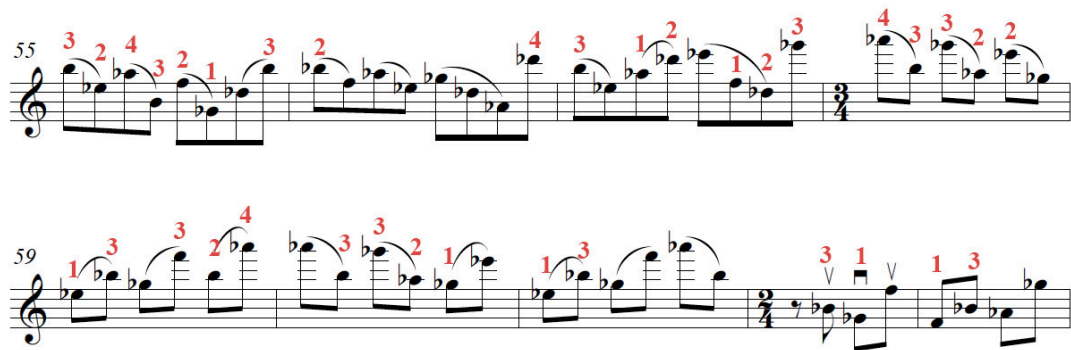
After we scheduled the recording session date, I began learning the piece in earnest. I had already begun studying the solo violin part when I received the first draft from Elliott but had not learned the part in detail. As briefly mentioned at the beginning of this chapter, I was more accustomed to playing standard violin concertos and had had less experience with “new music.” Initially, I was slightly afraid that I would have to play difficult, inaccessible new music composed by a contemporary composer. But soon after I began playing and listening to more contemporary repertoire, not limited to the concerto genre, I found inspiration in it, so this project became an exciting challenge for me.

I felt confident when I received the solo part from Elliott, probably from the point that he showed me the first chords that would open the concerto. I found some parts that needed serious practice to execute, such as the fast passage with quintuplets (Ex. 3.2) and the fingering in the second movement (Ex. 3.3).

Example 3.2. Bark, *Kenosis*, I, mm. 92–95, Solo violin: quintuplets



Example 3.3. Bark, *Kenosis*, II, mm. 55–61, Solo violin: fingering option



I was aware that it was essential to study the full score thoroughly prior to the first rehearsal. It was natural for me to study the piece with the score the first time I received the draft from Elliott, since the draft was in full score, without a separate solo violin part. Moreover, when receiving new music for the first time, I have always made a habit of first looking at the orchestra score or the piano reduction. This habit helped me to begin learning *Kenosis* before the solo part arrived about two months later. First, I looked for common features between the solo part and the other instruments, such as the beginning chords played with the percussion, the first sixteenth notes which are doubled by the cello, and the “string quartet” setting at the beginning of the second movement. I also focused on how the instruments are grouped: either with the solo part or without. As briefly mentioned in the previous chapter, Elliott used different groupings that created various effects in instrumentation, such as solo v. orchestra or strings v. others.

The other musicians and I asked Elliott to clarify some notation in the parts. For example, the flutist questioned the half-step trills between F and G \flat at the opening, which seemed to have some missing notation in m. 10 (Ex. 3.4), and Elliott changed it to F–G \flat in the score as he had simply forgotten the accidental. Elliott usually indicated the exact notes to be played in each trill, either upward or downward (see Ex. 3.5).

Example 3.4. Bark, *Kenosis*, I, mm. 1–10, Flute: missing notation in m. 10



Example 3.5. Bark, *Kenosis*, I, m. 12, Solo violin: trill notation D to C-natural

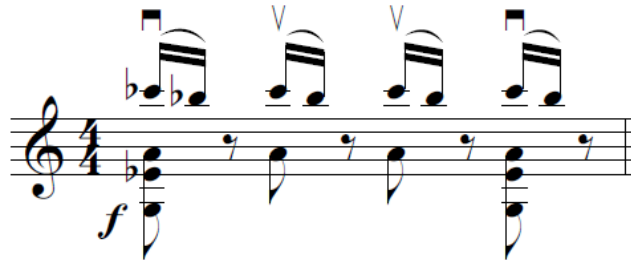


We also clarified the bowing for several sections in the solo violin part. As for the opening chords, Elliott clearly indicated both in the part and in writing that “basically when you use all four strings, it’s down bow. Otherwise, it’s up bow. If it’s uncomfortable, you can alternate.”¹² (See Ex. 3.6.) I followed the bowing that Elliott had requested and used it whenever such passages appeared (Ex. 3.7). When the bow directions had to be the same twice in a row, I adjusted the part, using two up-bows in one bow without retaking the bow each time, and retake for two down-bows in a row. There were some sections where Elliott made specific requests, such as *sul G* as long as possible (Ex. 3.8) and *no vib* at the beginning of the second movement

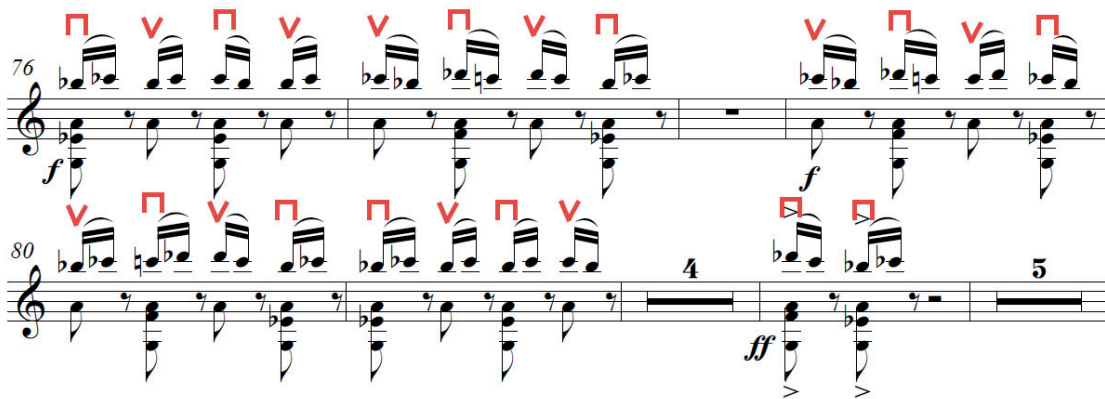
¹² Elliott Bark, email to the author, April 11, 2017.

until escaping from the G–A repetition (Ex 3.9). At the rehearsal after trying both ways, he requested that some of the ending notes in passages be either divided or in one bow.¹³ (Ex. 3.10)

Example 3.6. Bark, *Kenosis*, I, m. 1, Bowing notated by composer



Example 3.7. Bark, *Kenosis*, I, mm. 76–86, Bowing



¹³ Elliott Bark, email to the author, April 11, 2017.

Example 3.8. Bark, *Kenosis*, I, mm.25–32, Solo Violin: *sul G*

Example 3.9. Bark, *Kenosis*, II, mm. 1–17, Solo Violin: *no vib*

Example 3.10. Bark, *Kenosis*, II, m. 142, Bowing decision made during the rehearsal

We discussed more clarifications prior to our first rehearsal, regarding notes, bowings, dynamic markings, and tempos not mentioned in this document. Every time Elliott was asked to clarify or reconsider, he generously admitted any missing notation and made changes, thus making the whole process much easier than it could have been, just like Fleezanis's experience

with John Adams, who “didn’t argue,” when she asked him to make changes while she was working on her solo part prior to the premiere of the violin concerto.¹⁴

The day before our scheduled recording session in Denton, Elliott and Carrie arrived in Dallas. We met at my studio to run through the piece with Elliott conducting, during which we discussed technical issues, such as tempo and bowing. He had written the tempo marking at the beginning of the first movement as “Aggressive $\text{♩} = 132$,” which was easily playable. However, some passages with sixteenth notes and quintuplets were nearly impossible at that tempo while maintaining the expected clarity on each note. Therefore, we agreed to play those sections slightly under the tempo, so that we could deliver the notes to the audience with more accuracy and clarity. Other than these passages, the rest of the tempo markings seemed feasible.

Rehearsal and recording

The day of recording session finally arrived after several months of preparation. On April 26, 2017, the ten musicians listed above gathered in the choir room at the University of North Texas College of Music. The rehearsal was scheduled for two hours, 10 A.M. to 12 P.M., after which we would move to the Merrill Ellis Intermedia Theater (MEIT), which was equipped with the audio and lighting system required for the recording.

During the first half of the rehearsal there was little need for discussion of notation, since we had already clarified it. However, certain sections had to be explained and experimented with during the rehearsals, such as the tempo changes towards the end of the first movement (Ex. 3.11), and we worked on several sections for the ensemble.

¹⁴ Fleezanis, interview with Chae.

Example 3.11. Bark, *Kenosis*, I, mm. 96–105, Tempo changes

The image displays a musical score for two staves, likely for violin and piano. The top staff begins at measure 96 with a tempo marking of ♩ = 165 and a dynamic marking of *ff*. It features a series of sixteenth-note runs with slurs and accents. The bottom staff begins at measure 100 with a tempo marking of ♩ = 110 and a dynamic marking of *ff*. It also contains sixteenth-note runs with slurs and accents. Red diagonal lines are drawn across the staves at various points, indicating tempo changes. The score concludes with a final tempo marking of ♩ = 165 and a dynamic marking of *ff*.

After a short break, the recording session at MEIT, which lasted about an hour, also went smoothly. The technician for the recording arrived to set up the microphones around each instrument. He recommended clipping an individual microphone on my violin, but I found this ineffective. Professor Zweig wrote to me after hearing the recording that “I’m sure you heard that it would have been better with a microphone near you so that we hear you more as a soloist. You are part of the texture, which is possibly what the composer envisions, but a little more clarity from you is desirable.”¹⁵

A few more things we found during the rehearsal and recording included changes in dynamic markings for the solo violin, a missing part for the piano where there were supposed to be three staves (Ex. 3.12), the final notes for the clarinet, which needed to be changed from D–E–F to A \flat –B \flat –C, as well as the last note from E \flat to B \flat (Ex. 3.13), and a change in the cello’s ending notes from the harmonics that were not strong enough to a *glissando* to the actual note, both an octave higher (Ex. 3.14).

¹⁵ Zweig, email to the author, January 23, 2018.

Example 3.12. Bark, *Kenosis*, II, mm. 78–81, Piano: the given part (top) and the original (bottom)

78 *a tempo*

ff

like bells

ff

Pno.

Example 3.13. Bark, *Kenosis*, II, mm. 140–42, Clarinet: the original (top) and the revised version (bottom)

140

fff

140

fff

Example 3.14. Bark, Kenosis, II, mm. 139–42, Cello: the original (top) and the revised version (bottom)

139 *a tempo*

*no trem.
fast vib.*

fff

139 *a tempo*

*no trem.
fast vib.*

fff

Conclusion

Jorja Fleezanis said about her collaboration with John Adams: “when he started to write it, we got together, and we talked about certain elements—what he was thinking about the layout of the piece—and for me that was the most exciting collaboration in my life up to that point. I felt like Dushkin, I felt like Joachim. I felt like those people must have felt.”¹ Her words reminded me how excited I felt from the beginning of the project. This was my first collaborative experience and I did indeed feel like Dushkin when Elliott showed me the opening chords of the first movement and like Joachim when Elliott asked me for ideas and suggestions.

When I first began thinking about this project, my initial thought was that it would be an easy process, because I would simply play the piece as written. However, after exploring more of the historical background of collaboration between composers and performers, and through my own collaboration with Elliott and other musicians working on *Kenosis*, I have realized that the process is far more complicated. First, I needed to fully understand the music and the composer’s intentions before the piece’s public premiere. Randall R. Dipert believes that we “have a moral obligation” to play a piece the way a composer intended it to be played, and “*generally speaking* we are likely to perform a piece of greater aesthetic merit if we follow the composer’s intentions than if we do not.”² Working with a living composer opens a new world of musical growth for a performer, especially when the performer is about to present a piece of new music for the first time. It gives a different responsibility to be the first performer of new music from the initial discussion. The performer must show much more devotion to deliver what the composer wants to

¹ Fleezanis, interview with Leah Chae.

² Randall R. Dipert, “The Composer’s Intentions: An Examination of Their Relevance for Performance,” *Musical Quarterly* 66, no. 2 (1980): 212.

say in his music. I completely agree with Dipert's ideas that we, as technicians of the instrument, have the responsibility not only to deliver the music at the highest technical level, but also to understand the intentions of the composer, who presents "notated sketches to be tried out, adopted, discarded, or refined"³ by the performer.

I have learned that understanding the composer's intention is the outcome of maintaining a good relationship with the composer throughout the process of collaboration. Considering the length of time that Elliott and I have been trusted friends in God, and the quality of our friendship over ten years, this project was immediately successful from the beginning; and because we both share the Christian faith, the concerto that Elliott wrote for me means so much to me both musically and spiritually. Despite the fear and anxiety that I had about playing a piece of new music at the beginning, this collaboration pushed me to a higher level as a performer than I could have ever reached otherwise.

It has been a privilege to work on new music with the composer, and it obviously becomes easier when the conductor knows the piece thoroughly at the rehearsal. In the case of *Kenosis*, when the composer was also the conductor, there was no doubt that the rehearsal would go smoothly. Elliott also mentioned:

It's definitely beneficial to work with a performer in creation of music for me. Composers imagine the sound while they are writing a piece.... Having a performer who can play excerpts is a tremendous benefit because the imagination comes to reality in the process of writing.... Many times, music can be beyond the notes on the page. Composers try their best to help performers understand their imaginations, feelings and philosophical standpoints, but many times, it is impossible to communicate without words. Knowing and working with a performer in creation of music can have better communications about the music.⁴

However, there were some subsidiary issues that were not as simple, such as choosing the recording date, selecting a location for rehearsals and recording, and contracting the musicians.

³ Quoted in Márlou Peruzzolo Vieira, "The Collaborative Process from the Performer's Perspective: A Case Study of Non-Guitarist Composers" (DMA document, University of Aveiro, 2017), 1.

⁴ Elliott Bark, email to the author, February 21, 2019.

Each step required lots of time and effort to make things happen flawlessly, and it would have been nearly impossible to do the rehearsal and recording at UNT, and eventually the official premiere in Bloomington, without help and support not only from the composer, but also from other musicians and colleagues who have been and will continue to be involved in this project.

Another concern I have at this point is the future of this concerto and new music in general, and how to keep them in the public's ear. It is common for musicians to have had their own publishers, such as Simrock, Brahms' major publishing partner. But in case of my project as well as other small personal commissioned works, the work may never have any publisher in the traditional sense. Today musical works are easily accessible online; therefore, we could promote the work to the public through social media, such as YouTube and Facebook. I have shared a short clip from our recording session that took place on April 26, 2017, on my Facebook site.⁵ I have not yet discussed with the composer whether *Kenosis* will be officially shared with the public, but I hope to do so soon.

This project has started from the small idea of "kenosis," but made me think a lot over the course of the collaborative work with Elliott. The collaborative process has helped me grow not only as a performer but also as a human being. I have thought about how I should manage the musical pacing both physically and emotionally over the course of the work, because *Kenosis* requires a lot of energy and emotion throughout the entire piece. As the premiering artist, I had to solve every single performance challenge that the piece presented to me. I also had to carefully imagine how this music would unfold at the time of its premiere. Musicians are often concerned about what kind of impact that we deliver to the world through our musical work, and when we finally have opportunities to present our inner lives through our voice and instruments, the musical notes become a reality in front of us. *Kenosis* is a beautiful piece of music that contains

⁵ Leah Chae, "My favorite moment from violin concerto 'Kenosis' (2017) by Elliott Bark, recorded on 4/26/2017 at UNT," modified April 30, 2017, <https://www.facebook.com/leahchae85/videos/vb.1179026843/10212376976797711/?type=3>.

many elements to think about, both musically and emotionally. It has been an honor to work with someone who has been recognized as a great composer, and a very special opportunity to work with a living composer from beginning to premiere in the creation of a new work.

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